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# MAKING FRIENDS IN MUSIC LAND

## BOOK VIII

By

LOTA SPELL

Bureau of Public School Extracurricular Activities
Division of Extension



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By

LOTA SPELL

Bureau of Public School Extracurricular Activities
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PUBLISHED BY THE UNIVERSITY FOUR TIMES A MONTH AND ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT AUSTIN, TEXAS, UNDER THE ACT OF AUGUST 24, 1912

## PREFACE

THE PURPOSE of this little book is to supply teachers, pupils, and others interested in promoting music memory contests with some material which may serve to increase the interest in the compositions selected for study in 1941–1942. As many of the teachers who direct this work know little of music, and as others interested cannot spare the time necessary to assemble material suitable for presentation in connection with the records, a need has been felt for a simple text to be used by the music teacher in direct connection with the lesson in appreciation.

Two music memory contests will be conducted by the Interscholastic League, one open only to pupils in the fifth, sixth and seventh grades in Grade Schools; the other open to all grades of Rural Schools. Each will consist of two parts: first, pure music memory; and, second, music appreciation, which involves the ability to follow a theme and count the number of times it recurs; to distinguish between dance types, and to recognize the tones of orchestral instruments, when presented in an unfamiliar composition. In the music memory section, the contestant is expected to indicate his recognition of the selections studied by checking on the score card the title and composer of each of the selections played in the contest. It is especially urged that the study of these compositions be made a part of the regular work for the whole school during the fall and early winter months; and that the members of the contesting team be selected for intensive drilling only after all have received this training.

As the question of expense frequently determines the participation of a school in the music memory work, an attempt has been made to keep the cost of the records to a minimum. For 1941–42 twenty-two selections are listed for study by grades five to eight; and the total cost of eight records, if bought at one time for cash, is $5.18. For Rural Schools the cost of the six records, presenting twenty selections, is $3.38. The present bulletin contains reading matter covering all the prescribed material for this year. As several of the selections listed for study have been used in previous years, schools which have regularly

participated may use these records again in teaching, but the records used on the contests must be drawn from those listed in the *Constitution and Rules of the Interscholastic League* for 1941–42, one copy of which is furnished free to each participating school.

An attempt has been made to render the book helpful to teachers by furnishing stories which may be read either to or by the children, and by additional teaching aids. In some cases, questions have been added which may serve to some extent in directing listening. Various suggestions to teachers are appended. Hints on the training necessary for recognition of the elements involved in the three unfamiliar records sent out from the State office are included, with a list of supplementary material particularly useful to the teacher who is sincerely trying to teach music appreciation rather than merely to have a team win in a contest. The bibliography lists some books of help in teaching and some especially adapted to children's reading which, it is hoped, may find a place in the school library.

While it is made clear in the text that the mere recognition of a musical composition is only the first step in musical appreciation, the training incident to participation in such a contest may serve as an approach to an understanding of music in a much broader sense. The child's imagination can be stimulated, his musical interests broadened, and his sense of hearing quickened and directed by intelligent guidance. To those ends, this little book may serve as a primer.

Thanks are hereby extended by Dr. R. C. Stephenson of The University of Texas for the English translation of "La Golondrina" made expressly for an earlier bulletin of this series; to Silver, Burdett & Co. for permission to quote the text of the *Finale* of the Brahms Symphony and "Spring Greeting"; to G. Schrimer & Co. for translations of the songs of Schubert and Thomas; and to the Associated Music Publishers for the use of the English translation of the lines from the "Virgin's Slumber Song."

LOTA M. SPELL.

## BEAUTY IN THE ARTS

You have perhaps heard the line, "A thing of beauty is a joy forever," but the thing you may think beautiful today may not seem so to you later. The test of true Beauty is that it increases on examination; of false, that it lessens. There is something in real Beauty that responds to your best reasoning powers, and is not dependent on the fancy of the moment. This little book is written to try to show you how you may learn to examine music intelligently in order to distinguish between beautiful music and trashy music. For you will be one who will keep some kind of music alive, and you must be helped to know and love the best.

There is beauty of one kind or another all about us, but we are often unconscious of it and fail to see or hear it. Good teachers and books help us to recognize beauty by directing our attention to beauty in Nature and in the arts. We are sent to school in order to learn to live more completely than animals. They hunt their food and a comfortable place to sleep; with these, they are content. People are not. In the early days, even when food was not abundant nor safely assured, they began to plan and build homes, and to decorate them, their clothes, utensils, and themselves with designs and colors; they began to imitate sounds by singing; and to tell stories. They did those things because they wanted to, because they wanted something beautiful they had seen or heard to live. When they began to express themselves in building, in pictures, in statues, in singing, in story-telling and in dancing, they had begun to cultivate what we call the arts. These arts do not contribute to the necessities of existence, but to the joys of living. They are cultivated because there is in every human being, to some extent, an appreciation of what he considers beautiful, and in some there is the desire to perpetuate what he feels as beauty. Those who succeed in putting into some permanent form what they think is beautiful enough to deserve perpetuation are our artists.

But people differ widely in their judgments of what is beautiful. The men who lived in caves and the Indians regarded as beautiful many sights and sounds not considered so today. There are differences of opinion about beauty between people of one race and country, or between members of one family; and still greater differences between those of different races and lands. Usually the reason is that one does not understand the art of the other. Stories and poetry cannot be considered beautiful by those who do not understand the language in which they are written. People who have known nothing but houses of reeds cannot readily appreciate the beauties of stone; those who carved on a large scale in harsh forms, as the Egyptians or the early Mexicans when they built their pyramids, could not appreciate the delicate work of other types of artists. Usually lack of appreciation of beauty is due to lack of experience and training. You may not feel or even see the glories of a sunrise or a sunset until some one calls your attention to it; and if you have not had that experience no picture of a sunset will make you feel its beauty.

In lines, colors, words, sounds, and movements, men have tried to record what seemed most worth while, most beautiful to them. Something they saw; something they heard; something they felt; something they dreamed has been kept alive through their efforts to record it in some form. Slowly, very slowly, the various arts have developed through the centuries, each worker copying something of what others before him had done, and some few adding a new idea or a better way of expressing an idea. The arts now are generally divided into two large classes: the static and dynamic, or the still and moving arts. In the first group, the static, are the art of building (architecture), the art of carving (sculpture), and the art of drawing and coloring (painting); for houses, statues, and pictures on the walls are fixed objects. In the second group of arts, the dynamic, are literature, music, dancing, and moving pictures; in each there is movement. The arts of the second class are better understood and more popular with

most people than the others, perhaps because they are more easily understood or have some instinctive appeal.

Different as the two groups are fundamentally, they are united by many similarities. All works of art are constructed, consciously or unconsciously, by some plan. An artist of any kind has to be able to think as well as feel. All involve some decorative feature of sight or sound, and some style which gives character to the work.

## STEPS TOWARD ENJOYMENT OF MUSIC

Of all the arts, music is the most nearly universal. Perhaps you think moving pictures should be included in the universal class, for they, like music, are enjoyed by many, and can be enjoyed to some extent without the ability to read a language. But you will admit that moving pictures are very dependent for their effectiveness on the sounds that accompany them and on the slides, if the actors speak a foreign language. Music, however, can be enjoyed without visual aids, by everybody, even by the deaf.

The first essential to enjoyment of music is memory, and the keener the power of recognition, which is the ability to know again what one has once heard, the greater the enjoyment. The next essential to enjoyment is the ability to feel, to share the experience of the composer. If you have never been sad or disappointed, you cannot appreciate a sad song. The other essential to enjoyment of music is imagination—the ability to create in your mind pictures you never saw, stories you never read, and music you never heard. Through those three doors—memory, emotion, imagination—you may enter into the world of art. By developing your ability to recognize, to feel, and to create, you will learn to appreciate beautiful music.

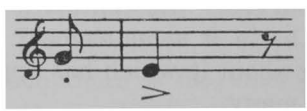
There is one infallible judge of what constitutes true Beauty, and that judge is Time. If a building, or a picture, or a song survives the centuries and is still cherished, there must be in it some element of Beauty. There must be something about it which has appealed after it has been examined by many.

This year we have selected for you some of the music which Time and our best critics have pronounced the best and the most beautiful. When you hear one of these compositions the first time, perhaps you will not think it beautiful; you will then wonder why it is generally considered so. You will naturally ask yourself "What is there about that piece to make people call it beautiful"?

The first essential to beauty in music is a beautiful tone. "But what makes a beautiful tone?" or "When is a tone beautiful?" you ask. Sometimes the beautiful tones you hear are the work of the musician who reads the music to you; a pleasing voice may make almost any song or story sound well. Or the beauty of the tone may be the work of the composer, but unless the composition is played or sung as he intended it will not sound beautiful to you. That is the difference between good and bad recordings of the same music; one may be beautiful; another, ugly. Many selections, when played by dance or jazz orchestras, have little resemblance to the music the composer wrote. If you cannot read music, you have to depend upon others to play or sing it to you; but a real musician can pick up the page and hear it for himself, as you can a story. Some voices and instruments produce beautiful tones, but poorly constructed and untuned instruments cannot. As you listen to the singers and instruments, ask yourself first "Is the tone one that I like to hear?" and then "Which one do I like to hear most?" When you begin to compare tones, to listen for beautiful sounds, you are beginning to sense one of the essentials of great music.

## THE HEN

Water and wind and trees and birds and fowls made the first music people noticed. They liked it so much that they began to try to imitate what they heard. They echoed the song of the cuckoo, which sings only two tones like this:



Then they listened to those who sang longer and more interesting songs. One day someone noticed a hen singing. When does a hen sing? All day long or just when she is very happy? Watch a hen, and you will find she sings her gayest song after her work is done for the day—after she has carefully laid her egg in a nice nest of straw. Try to imitate her song. Then listen to *The Hen.* Is this the song she sang or a song about her song? Does it imitate exactly what the hen sang?

The melody, that is the tune, of *The Hen* is very old, so old that no one knows when it was made up or what words were sung to it long ago. Everyone knew it because mothers and fathers sang it to their children. Such a song that is kept alive without being written down is called a folk song. "Folk" means the people, and such songs belong to the people becouse they have kept them alive. They were sung without any instrument being played with them.

About a half century ago a great German composer named Brahms found the melody in a volume of collected folk songs and liked it so much that he made up an accompaniment to be played with it. He then included it in a group of fourteen songs that he dedicated to the children of the great composer Schumann. The accompaniment is, as it should be in a folk song arranged for children, very simple. The opening lines are:

Oh, my little hen,
Clack, clack, clack.

You are hearing the tune of the song and the accompaniment played by instruments. Which plays the melody?

## BEAUTY IN A FOLK SONG

Time has rendered the verdict that the melody of *The Hen* is beautiful, and I believe you will agree. But if you want to examine it more closely to see whether it has any of the essentials of a good song, it will stand the test. Has it a plan? Yes, it falls into two stanzas, each of three lines of equal length and an echo. The echo of the last of the second line of the first stanza is short, while the

echo of the first line of the second stanza is long, but differences like that make a song more interesting than if each line were exactly alike in both stanzas. The echoes are the decorations.

Every composition that is good is based on some subject. You can read a stanza of poetry and tell what it is about. You can sing the first line of this song and that is the song of the hen. You must remember that much or you will not know it when you hear it again. Try to sing the subject or theme of each composition.

There is only one way to learn to judge style. You must have the opportunity to see different styles of clothes before you can distinguish between them. You must also hear different styles of music before you can tell one from another. Today you are hearing folk-song style. The outstanding qualities are simplicity, naturalness, and sincerity. In the case of *The Hen,* the melody is easy to sing, it resembles that which it imitates, and the creator succeeded in creating something that would enable many to experience the joy he shared with the hen, she singing and he listening.

## THE LIFE OF A SONG

A little tune floats on the air. You hear it through your ears, but deaf children can hear it through their fingers. After you have heard it several times, you do not need to hear it; without its being played or sung, you can hear it in your mind; it is yours. You can sing it without any help. A little picture of that song has been stored away within you, made a part of you, and you can recall it at any time. Some time when you are not conscious of the song, you will find yourself singing or humming it. While you are singing, perhaps some one hears you, and then the song belongs to some one else too. And so by singing it, you help the song to live. By being sung, a song lives on. It does not have to be written down to live.

Water and wind live on, but many things beautiful and beloved die. Flowers and trees, birds, animals, and people live for a time and pass away, leaving only their work or a memory. Even on most of the beautiful buildings, pictures, and statues which generations have admired, Time finally lays his hands, and they slowly crumble into dust.

Songs and stories can live only if they are loved, just as a baby or a flower has a better chance to live if it is loved. Only a worker or thinker who is really interested in what he is doing can create something that will live. And only the singer or story-teller who loves his song or story keeps it alive.

There are songs made up each day that are learned by many people very quickly, after records and radio introduce them; but most of these songs live only a few weeks because they were made up by people who cared nothing for the song, but wanted the money it might bring. The song is not fine and beautiful. Some have no plan, no style; they do not make you feel anything, because the writer had no feeling. I want to help you to learn how to select what you listen to, and to know some of the music that has lived because it deserved to live—the music that was created with love and has been loved by many. If all the buildings, all the pictures and statues, and even all the books in the world and all the music that has been written down and all the musical instruments should be destroyed, songs and stories could still live on as long as people lived. And nearly all people could enjoy such songs. That is why music is called the universal language—the one language of all the world.

You will be one of the many who will decide what songs will live for those who come after you. Which will you learn and sing?

Make a list of all the songs you know now that you think deserve to live. Will you give them life by singing them to others?

## LA GOLONDRINA

**(La Go-lohn-dreen'-nah)**

**(The Swallow)**

MEXICAN POPULAR SONG

Some nations are more musical than others; the people sing more generally. We have some neighbors just south of the Rio Grande who are such people. Did you know that Mexico is a very wonderful country with a beautiful city bigger than any in Texas for its capital? Throughout that country you can hear music of many kinds. Even far from the railroads, in the regions where people still travel only on foot or on donkeys, you will find the people singing at their work and while they are resting. In Mexico there are still many descendants of the Indians who lived there when the first Spanish explorers came. They sing the songs of their ancestors, but slowly they are learning the songs that the Spaniards brought. There are some songs that were brought to Mexico from other countries; *La Golondrina* is one of them. But the Mexicans liked the song, and, by singing, have made it theirs. It is so associated with Mexican life that most people think it was written by a Mexican. But it is not a folk-song; it was composed in Spain, but we are not sure who the composer was. It is now a song of the people of Mexico.

Perhaps if you read a translation of the words, it will help you to understand the sprit of the music.

When with its weary pinions bravely beating,
Deserting us, the swallow flies away,
What if, some adverse wind and weather meeting,
And driven from all shelter, it should stray?
I'll place its nest here safe beneath the gable,
Where it may brave the winter glooming by;
I, too, am exiled and, alas, unable,
O happy bird, like you to rise and fly.

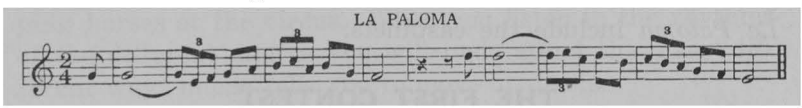
I, too, have left the fatherland that bred me,
The 'home, sweet home' for which all exiles yearn,
Unhappy I have followed where fate led me,
Forever farther, never to return.
O Pilgrim doomed the Roads of Sky to follow,
I mark the dauntless lofty course you keep,
I listen to your cry, courageous swallow,
And, thinking of my fatherland, I weep.

Do these words remind you of *Home, Sweet Home?* In Mexico this song is used as the last number on a concert program, or it is played, as a waltz, as the last number at a dance, just as *Home, Sweet Home* is often played here. When a group of Mexicans gather together in a foreign country, they often sing *La Golondrina* because it reminds them of home.

## LA PALOMA

**(La Pah-loh-mah)**
**(The Dove)**
YRADIER (E-ra'-dee-ā)

There is another song that the Mexicans have sung so long and so generally that many people think it is the national song of Mexico. It is not a folk-song in origin. It was first sung in Havana, the city that has given its name to a special type of song or dance called the *Habanera* (ah-bah-nay-rah) ; then the singer who had made it famous in Cuba went to Mexico and sang it for the ill-fated Empress Carlota. It immediately captured the fancy of the Mexican people and they made it their own. Here is the main theme of the song.




*La Paloma* is a song sung by a sailor lover. As he leaves to sail the seas, he sings to his beloved:

Nina, if I should die, and o'er ocean's foam
Softly a white dove on a fair eve should come,
Open thy lattice, dearest, for it will be
My faithful soul that loving comes back to thee.

Oh, a life on the sea!
Singing joyful and free,
Ah! we're going,
None are so gay as we.

Some of the elements of this song are distinctively Spanish; at least we have learned to associate them with Spanish music. Listen to the peculiar rhythm repeated

measure after measure in the accompaniment. That is the rhythm of the *habanera.*

You can clap this rhythm with your hands or beat it with sticks. All through the song, too, you will find little groups of three notes, called triplets, alternating with two notes in the same time. This combination gives a peculiar effect.

Another Spanish feature is the rapid succession of tones at the ends of musical sentences. These seem to follow each other like water trickling down over the rocks in the bed of a stream or on a mountain side. This little touch the Spaniards learned from the Moors, who lived in Spain many years.

There is an instrument that is so generally used by the Spaniards that its sound at once suggests Spain. The castanet, or castanets, as they are generally used in pairs, give a curious touch to the music. Some recordings of *La Paloma* include the castanets.

## THE FIRST CONTEST

Today you will have your first contest. Your teacher will play two selections for you. One will be a friend you have met before, but will you recognize it and know its name? Is the other a friend or a stranger to you?

After you have listened very quietly, place a check mark after the sentences that are true.

I heard a stranger.
I heard a friend.
I heard *The Hen.*
I heard *La Golondrina.*
I heard *La Paloma.*
I can sing *The Hen.*

## RHYTHMS TELL US HOW TO MOVE

Often the beauty of a musical composition is felt by many who do not know anything about music and cannot tell why they like it. I have already suggested to you that its beauty may lie in the beauty of the voice or instrument that produces it, and that beautiful music is always built by some kind of a plan. There are several other elements of music which you can learn to recognize; you can then examine the music you hear to find out which one you think contributes most to the beauty of the composition. You will also find that while the beauty of some compositions lies in one element, usually several combine in creating it. But if you try to listen and succeed in distinguishing these elements, you have begun to search for and understand something of beauty in music.

The element you will first feel in some music, especially dances, is what we call rhythm. All children are attracted by rhythm; they like to beat rhythms on tin pans and drums. On many drums you can produce no element of music but rhythm. Rhythm makes you want to move, and tells you how to move. Clap a rhythm that tells you to walk. To run. To skip. To lift your feet like high-stepping horses at the circus. When you listen to the rhythms of the different dances you will understand the many different ways music tells you to move or dance.

Just when or how dancing began we do not know, but it was a long time ago. A dance is a rhythmic way of moving your feet and your body; in that way people seem to have been able to express feelings for which poetry and song did not seem quite sufficient. In the Middle Ages it was a custom for people to sing as they danced. We are not sure whether they danced before they learned to sing, or sang before they learned to dance, but for centuries they did both at the same time and even clapped their hands or clicked the castanets to mark the rhythm. People danced to express all kinds of feeling, even their religious feelings. In the early Christian church and for a long time in Spain, boys danced before the altar to praise God on special days,

such as Christmas and Easter. Much music developed as an accompaniment for dancing. From this you can see how important the connection between music and dancing has been. History tells us that only the countries that have encouraged dancing among the people have developed a high type of music.

Did you know that many dances grew up in connection with the work of the people? The hatters, the tinkers, the shoemakers, the millers, the reapers, and the spinners each made dances characteristic of their trades. Dances also developed from games. Different countries contributed different varieties. The march was a form of dance—the slow measured tread of the soldiers. Even today many marches suggest the tread of an army. One of the most interesting things about the dances that we know is that they grew up among the common people. Dancing was a simple and inexpensive way in which they entertained themselves in their spare time. Later the nobility became interested in some of the dances and introduced them in more dignified form at court or among the upper classes. But folk songs and folk dances, from which most other forms of music have developed, were the gift to the world of the common people.

All folk dances are very simple in form. They seldom consist of more than two themes or parts, but each is repeated several times. Folk dances are excellent material for studying theme recognition, because each theme is so clear-cut and distinct that you can easily recognize the beginning of a new theme.

You must understand all about dances if you want to understand music. There are few types of music which are not connected in some way with dancing. In the great symphonies and in opera, different forms of dances are to be found. In various operas many of the most famous parts are based on dance rhythm, such as the *Soldier's Chorus* from *Faust,* the *Triumphal March* from *Aïda,* and Musetta's *Waltz Song* from *La Bohême.* Then many stories have been arranged as a series of dances called a *ballet.*

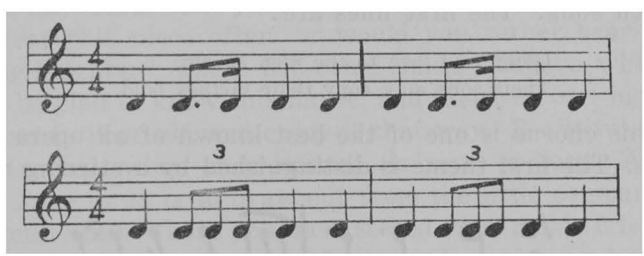
The four dances which belong to the *Nutcracker Suite* are taken from such a *ballet.* Frequently a *ballet* is given between the different parts of an opera.

Even in sonatas and symphonies, which are forms of music similar to novels and dramas in literature, dances are to be found. Often the third part is a minuet; Beethoven's *Funeral March* is a part of a sonata, as is also Chopin's *Funeral March.* (While the funeral march is not an actual dance, its form is that of a march, which is a dance.) The *rondo* is an old dance form which is frequently found in elaborate compositions. The suite, a group of pieces related to one central idea, often contains dances. In the *Suite* called *In the Bottoms* there is the *Juba Dance,* and the *Nutcracker Suite* is composed entirely of dances.

If you are familiar with many folk songs and dances you have a splendid foundation for the further study of the great compositions of the masters of music.

## RECOGNIZING A MARCH

Every dance is distinguished by a certain rhythm or rhythmic pattern. To recognize any dance the first thing you have to do is to listen to its rhythm. How do you recognize a march? There is something about it that makes you want to get up and step, isn't there? Now what rhythm does a piece have to have to be entitled to be called by that name? Here are two of the many patterns a march may have:




These same patterns are used for many types of marches. A march is always in duple or two-beat meter or some combination that has the same effect. A march to be used

for real marching is played in moderate time and has something swinging and "catchy" about it. A march for a wedding is slower and more dignified; a funeral march is even slower. A march for fairies would be lighter and faster than that of ordinary people. A toy march is a composition that is making fun of real marches. Do you suppose songs ever use this same pattern? If your teacher has a record of the *Soldier's Chorus* from *Faust* or the *Toreador's* (Toh-ray-ah-dor's) *Song* from *Carmen* you may test the rhythms.

How many themes do you expect to find in a march? That is something else you will have to listen for. Generally there will be three or four; usually the third is quite different from the first two.

Now listen to bits from two compositions your teacher will play for you. Does either tell you to march? Which? Is it a march for soldiers or a toy march? Does a band or an orchestra play it? How does the other music tell you to move?

## SOLDIER'S CHORUS

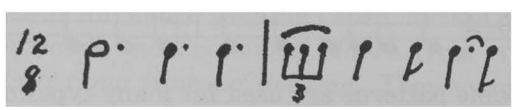
**From Faust**

GOUNOD (Goo-no')

The story of the opera *Faust* is told on pages 37 to 41. The "Soldier's Chorus" occurs in Act IV, in which Margarita's brother comes home with the troops who have been victorious in war. You may want to learn and sing this march song. The first lines are:

Glory and love to the men of old,
Their sons may copy their virtues bold.

This chorus is one of the best known of all opera selections. The first theme is distinguished by a stirring march



rhythm which is effectively rendered by a brass band which accompanies the troops as they march across the stage.

Once learned this song will not be forgotten. Its three themes are quite distinct, the third contrasting sharply with the first.

## FUNERAL MARCH

BEETHOVEN

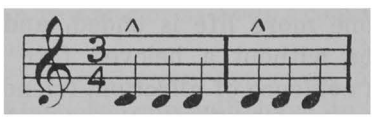
Today we are going to think of a scene which occurs every day yet which is always tinged with sadness. Some one has died; one more life is ended, and some home at nightfall will be without a beloved face and a familiar voice. As a last evidence of affection, friends bear the body to the grave; slowly and silently they tread the path which leads to its last resting place. One form of music is sacred to such a scene—the funeral march. So much it may express: the sorrow of those left, the relief that suffering is ended, and the joy of the one who has passed to a better world and is again united with those dear ones who have gone before.

The *Funeral March* which Beethoven composed is introduced by a succession of heavy chords which might well form an accompaniment to feet bound on a sad errand. The low roll of drums, the muffled tones—both suggest death. Do the passages just before the end suggest only grief, or do you think that Beethoven wanted you to feel that in the end time would heal all grief and the mourners would be comforted?

Do you think this is a very sad march? Did you ever hear any other that you thought sadder? Would you like to hear this piece often, or would you rather hear something brighter? There will come times, I believe, when you will be glad to know this music, and then you can just sing it over to yourself, and enjoy it that way. Beautiful music, like poetry, when once learned, is your to keep. And all you have to do is to draw out from the little compartment of your brain where you have stored your music friends in memory, all those that you have made yours; and as each one sings to you, you will be glad that you have made, in music land, so many friends.

## RECOGNIZING A WALTZ

The waltz is a much more modern dance than the march. It originated among the Germans and was for a long time a very slow and stately dance, but later it changed to a quicker, whirling type. A good waltz can be distinguished by its graceful swinging rhythm. The pattern of the waltz is very simple—just three regular beats with the accent on the first. Here is the pattern of the accompaniment:



You must not think that every composition which has this accompaniment is a waltz. Other dances have the same meter, but they have different rhythms and general style. You can easily recognize a waltz by its swaying rhythm. The minuet, which we are also to study this year, is written in three-beat measure, but it is slower and more stately than a waltz, and there is a very slight accent on some of the second beats. A mazurka also has a three-beat measure, but its rhythmic pattern is still quite different; it is gayer and brighter and characterized by many strong accents on the second beat.

How many themes should you expect to hear in a waltz? The number varies widely. You will seldom find less than three, but modern ballroom waltzes are often made up of many, many themes.

If you have any waltz records in your school, ask your teacher to let you hear one that is intended for dancing. There are other waltzes, written merely to be played or sung, but not danced; the rhythm of these is sometimes more difficult to recognize.

## VALSE BRILLANTE

CHOPIN

Chopin, the Polish composer who spent much of his life in Paris, wrote fifteen waltzes, many of which have been used as concert numbers by famous piano players. One

of the best known is the *Valse Brillante.* It was not intended as music to be danced, but rather as an idealization of a dance—to suggest the dance while you listen quietly. You hear the waltz rhythm in the accompaniment, but the tempo varies too greatly for it to be easily danced. The term "Brillante" (brilliant) well describes the sparkling passages that follow the first simple theme.

## WALTZ (Op. 39—No. 11)

BRAHMS

As his thirty-ninth work, Brahms published a set of fifteen waltzes, many of which have become well known all over the world. You are to hear the eleventh of the set, a short waltz very easy to remember because the rhythmic pattern of the first two measures is repeated exactly in the fifth and sixth and almost exactly in the third and fourth, and seventh and eighth measures. In the next phrase there are also several repetitions suggestive of the same pattern. Its ending is reminiscent of the Hungarian dance endings, which is one of the details which make this lilting melody suggestive of the music of the gypsies.

Like the Chopin waltzes, this waltz was written to be listened to rather than danced.

## THE MINUET

The minuet is a dance which originated at the French court, where it was danced by ladies who powdered their hair and wore high-heeled shoes and by gentlemen who wore wigs and dressed in velvets. The word "minuet" means "little steps," and that is the kind the dancers take. There is a salutation of the partners and couples, a high step and a balance, but no whirling as in a waltz; the gentlemen merely touch their partner's hands while both indulge in graceful bows and turns. Altogether it is a graceful but dignified dance, more suited to the palace than the village.

The term "minuet" now suggests certain musical details. This dance is always written in three-beat meter. In the early minuets there were only two parts, but in modern minuets you can expect to hear three, as in most other dances.

## MENUETTO

**(May-noo-et-toh)**

**From Serenade in D Major**

BEETHOVEN

About a century and a half ago Beethoven wrote a serenade to be played by a flute, violin, and viola. One part of the *Serenade* is called *Menuetto,* another form of the term "minuet." He did not intend that people should dance to this minuet; it is what we call an idealized dance.

The first theme you hear will tell you by its rhythm that it is a minuet. It is quiet and dignified. But there are other portions of the *Menuetto* that are so elaborate that you could not recognize them as parts of a minuet. The flute has the opportunity to play the running passages that are so effective on that instrument; the violin also has its opportunity. After these sections, you hear again the original theme.

Strike out the incorrect words in the following sentences:

1. The first theme is repeated two, three, four times.
2. The instrument that plays the melody of the first theme first is the violin, the flute.
3. I hear two, three, more than three instruments playing.
4. The accompaniment is simple—elaborate.

## MAZURKA

**(Op. 7, No. 1)**

CHOPIN

A mazurka is a dance of the Polish people—not of the king and his court as the polanaise is, but of the common people. It is something like a waltz because its three-beat

meter is the same, and the third part of many mazurkas—which is more song-like—sounds much like a waltz. The first part of a mazurka often, instead of having the swinging, swaying rhythm of the waltz, has a rhythm that suggests skipping: sometimes you hear the same happy pattern that Schumann used in greeting Spring. (See p. 32.) It is said that the Poles used to stamp with their spurs on the accented second beats; if so, this must have added a ringing clash to the music.

Chopin did not write his mazurkas to serve as music to dance by: he wrote imaginary or ideal mazurkas which are more refined.

There are usually three themes in a mazurka and this one is no exception. The first and second are much alike; the third contrasts with them.

Fill in the blanks. Let "A" stand for the first theme; "B" for the second; and "C" for the third:

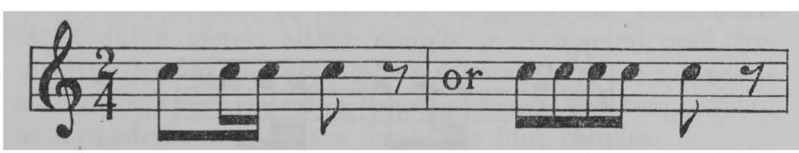
A_____ B_____ C_____

What instrument plays this selection? Clap the rhythm of theme A.

## POLKA

The "polka" is the national dance of Czechoslovakia, a country south of Germany and Poland which was long known as Bohemia. The name of the dance suggests that it had its origin in Poland. Almost a century ago, it became very popular in all parts of Europe and America. Its name was borrowed for many things; you still hear of "polka-dots" on cloth.

The characteristic rythm of the polka is easily recognized. It is this:




Such a rhythm may occur in each measure, or perhaps only in every other measure, sometimes in every fourth

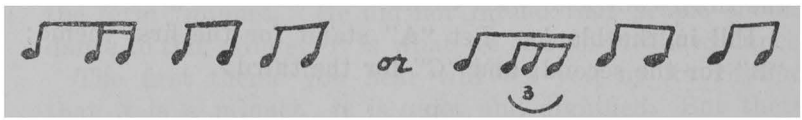
measure. But the melody often, as well as the accompaniment, ends on the third eighth note in the measure. In any case, that tone carries a marked accent.

Many songs are written to polka rhythm. "Partner Come" from the opera of *Hänsel and Gretel* is one; the witch's song as she danced is another.

## BOLERO

**(Boh-lay'-ro)**

A bolero is a Spanish dance. It is written in three-beat measure and is danced in an animated style. The rhythm is peculiar and characteristic. The accompaniment, marked by castanets, usually has this rhythm:




Learn to clap these.

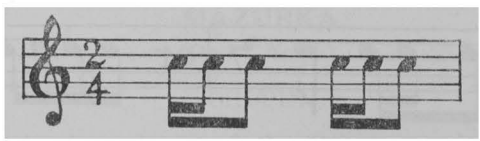
The melody often has queer little combinations, too, of groups of two and three notes; and sometimes the three notes, triplets we call them in musical terms, are sung against two in the accompaniment.

But dances can be sung as well as danced.

## GALOP

The fastest of all dances is the "galop" which was very popular about a century ago. Some other dances are faster at times, as the tarantella which gets faster and faster; but the galop is fast from beginning to end.

It is written in two-beat meter, and its rhythm is generally




The opposite of the galop in speed is the sarabande, which is considered the slowest of dances.

## JUBA DANCE

**From In the Bottoms**

DETT

*"In the Bottoms"* is a suite of five musical compositions suggestive of moods or scenes connected with negro life in the southern part of the United States. The last of these is the *Juba Dance,* the most characteristic of all, according to the composer. He tells us the meaning of the name in the introductory note he wrote.

"Juba" is the stamping on the ground with the foot and following it with two staccato pats of the hands in two-four time. Part of the group keeps time in this way while the others dance. Sometimes all stamp and pat. The orchestra is usually a single "fiddler," but the enthusiasm of the group makes up for all shortcomings instrumentally.

It is very likely that the negroes absorbed some of the rhythms of the Spaniards with whom they came in contact especially in the West Indies, for the rhythm of *Juba Dance* is similar to that of the Spanish bolero but in two-four meter instead of three-four. The character of the dance is strongly negro due to the unusual accenting of the melody caused by what musicians call "syncopation." The accents seem to fall where they don't ordinarily belong. Nearly all negro dances, such as the cake walk, have this peculiarity.

## COUNTRY DANCE

BEETHOVEN

A country dance is a dance in which two couples face each other instead of following in march-like fashion. It is in duple meter, either simple or compound, and frequently the phrases are eight measures long. The dance is a form of what we call a "square dance" for two couples, as a quadrille is a square dance for four couples.

Beethoven wrote twelve of these country dances to be played by an orchestra. You will hear only a short snatch

of one, but it is long enough for you to become familiar with the general style of such a dance.

Some of these dances have since been arranged for the piano.

## FROM THE CANEBRAKE

GARDNER

You may not understand this title until I tell you that "brake" means practically the same as "patch." All of you who have lived in the country know the "cotton patch" and the "corn patch." You do know that cotton and sugar cane grow only in the warm South, and best where there is no freezing weather in the winter.

There is one element of this music that suggests that the canebrake is in the southern part of the United States. Can you recognize it? Of what people is it suggestive? Even in the second part, which is clearly a song rather than a dance, there are certain touches which identify the people who work in the cane. How many times do you hear the song part? Is it alike each time or is the melody higher the second time you hear it? Does the dance part return? Does the whole suggest a story, or a picture, or is it just pure music?

1. Clap the dance rhythm and hum the tune. Which is more characteristic?
2. Sing the melody of the second part and clap only when an unusual rhythm occurs.
3. Clap the rhythm of the accompaniment of the first two measures of the dance.
4. What name can you give to the first two measures you hear?

## SOME CHARACTERISTICS OF A GOOD SONG

There are too many songs in existence for any one of us to know them all, and besides many are not worth knowing. This year you will make the acquaintance of a few of the best songs and can begin to understand some of the differences between a good and a poor song.

A good song must suggest in its melody the spirit of the text. For example, if the text is sad, the melody should not be based on the rhythm of a gay dance nor be sung in rapid tempo. A song which conveys the spirit of grief is not based on high tones; it is low and subdued although it may rise at times to give expression to despair. A gay text, such as *It was a Lover* or *Spring Greeting* will be pitched higher and will present gayer rhythms, probably borrowed from dances.

The accompaniment of a good song must be appropriate to the text and also to the melody of the song. Accompaniments to folk songs are usually simple, as are the text and the melody; but for modern songs in which the composer wishes to express deep feeling the accompaniment is often as important as the melody. That is the case with such an art song as *To be sung on the Water* or as the trio from the Prison Scene in *Faust,* whose accompaniment is furnished by the whole orchestra. You will hear the accompaniment to *To be sung on the Water* played by an orchestra, but it was written by Schubert for the piano.

When you listen to a song it is well to find out whether it is more singable or danceable. The first kind we call lyric; many of the great art songs belong in this group. Some good songs are written to strong rhythms, as the *Soldier's Chorus* or the *Toreador's Song,* but many, many poor songs depend entirely upon their rhythms to catch your attention.

The melody of every song goes up and down; the distance from the lowest to the highest tone we call the range. In speaking we use only a few tones; a primitive Indian song was little more than speaking. Early church songs and folk songs were based on only a few more tones. Many art songs—the greatest songs that have been written down—employ more tones; for such songs, and especially for the most important songs in an opera, a highly-trained voice is necessary, for the average singer cannot produce the many tones required, especially the higher ones. How many tones can you sing?

Some of the characteristics you may well listen for in hearing a new song or in testing one you know is good are:

Is the spirit of the text carried out by the music?

Is the accompaniment essential to the song?

Is the melody primarily lyric or rhythmic in character—is it more singable than danceable?

Is the range of pitch of the melody limited or wide?

## VIRGIN'S SLUMBER SONG

REGER

One of the earliest and simplest types of songs made up by a primitive mother was the one she sang to her baby in order to lull it to sleep. Sometimes she laid the baby in a little cradle—a crib on rockers like the rockers of a rocking chair. Then with either her hand or her foot she could keep the baby rocking. The rocking motion—back and forth—furnished the rhythm for the song she sang. If she had no cradle, her arms served; in them she rocked the baby and sang it to sleep. A song sung to a baby to lull it to sleep is sometimes called a "lullaby" or a "cradle song" as well as a "slumber song." Such a song must have a rocking rhythm and simple words and melody. Some of you can remember "Rock-a-bye, Baby, on the tree top" and some of the Mother Goose lullabies. Perhaps you know the lullaby that Brahms wrote.

This year you are to learn a lullaby that tells the story of the Virgin Mary cradling the Infant Jesus in her arms and singing to him "Sleep, little baby, dear one; Go to sleep." The second stanza has these words:

Happy is thy laughter
Holy is thy silent rest
Lay thy head in slumber
Fondly on thy mother's breast.

Notice the rocking rhythm of the accompaniment. The melody is sung for you by the viola. Can you hear a faint touch by the flute in the background?

## IT WAS A LOVER

SHAKESPEARE-MORLEY

Here is a gay, rollicking, song sung by two pages or servants in the last act of a play called *As You Like It,* which was written nearly four hundred years ago by William Shakespeare, the greatest of English dramatists. In this act a clown named Touchstone and a country girl were strolling together when they met two young fellows. One proposed a song—you should read the rest of the dialogue; then the three men begin singing these words:

It was a lover and his lass,
With a hey, and a ho,
And a hey, nonny no,
And a hey, nonny nonny no,
That o'er the green cornfield did pass,
In springtime, in springtime,
The only pretty ring time
When birds do sing,
Hey ding a ding a ding,
Hey ding a ding a ding,
Hey ding a ding a ding,
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, etc.
How that a life was but a flow'r,
In springtime, etc.

And therefore take the present time,
With a hey, and a ho, etc.
For love is crowned with the prime,
In springtime, etc.

You will hear the melody of this song played by an instrument—accompanied by some others.

## SPRING GREETING

SCHUMANN

The marvellous wonders of Nature have furnished inspiration to many musicians, among them Robert Schumann, one of the greatest of song writers. He makes you

feel the joy of seeing the first buds opening, of seeing the trees become green again after the long cold winter. In Germany, the land Schumann lived in, the winter season is very long; not until late do the flowers and birds of springtime appear. The words of this song were written by a poet, Hoffman von Fallersleben—who was much interested in Texas and wrote a set of poems about its beauties although he never saw them. Here are the words of *Spring Greeting* which you can sing as the melody is played for you on an instrument.

A joyous welcome now we bring,
Gentle, gentle springtime;
Till hill and dale and valley ring,
Gentle, gentle springtime;
Forest dell and field among,
Ev'rywhere we'll greet thee with a song,
a merry song.

In glowing beauty all is seen,
Gentle, gentle springtime;
All gaily clad in robes of green,
Gentle, gentle springtime;
Violets blossom ev'rywhere,
All the world is full of blossoms rare,
of blossoms rare.

We bid thee welcome with a song,
Gentle, gentle springtime;
In our green meadows tarry long,
Gentle, gentle springtime;
May each humble trusting heart
In the blessed springtime have a part,
each have a part.[1]

You will notice a rhythmic pattern which recurs frequently and gives the joyous character to the song. You must clap it to feel it.

How often can you hear it? Does the accompaniment add to the enthusiasm of text and melody?

---

[1]English translation from *Music of Many Lands and Peoples.* Copyright 1932. Used by permission of the publishers, Silver, Burdett Company, New York.

## GREETINGS

**(Sei mir gegrüsst)**

SCHUBERT

One of the greatest song-writers who ever lived was Franz Schubert, the son of very poor parents but the possessor of a beautiful voice while a young boy. He was sent as a child to the Cathedral school in Vienna, where he sang in the choir and was given systematic musical training. He wrote much beautiful music but could not sell it, and while still a very young man died. Still he wrote about five hundred songs.

One of the most charming of these is a lover's *Greetings* to his beloved. The note of joy and ecstasy is very pronounced as the singer soars in the higher realm. Over and over you hear the phrase, "I greet you, dear." The accompaniment is not too elaborate but gives splendid support to the melody.

## TO BE SUNG ON THE WATER

SCHUBERT

This song written by Franz Schubert and sung by the famous German song singer Lotta Lehmann, is the type called a boat song or barcarolle. The accompaniment suggests the rocking motion of the waves, and in both the accompaniment and the melody there is a succession of rapidly descending half-tones which give an impression of water trickling downward. Both in plan and execution this song and *Greetings* are among the greatest songs ever written, because the composer was able to catch the spirit of the text and to give it adequate expression in music. The melodies of these songs are treasures to be stored away for lifelong enjoyment.

Here are the English words:

Midst the bright sheen of the mirror-like waters,
Swan-like is floating the wavering boat;
Gently along on those glittering waters,
Glideth our spirit away like a boat;
Gently along on those glittering waters,
Glideth our spirit away like a boat.
Down from the Heav'ns on the tremulous waters
Rich tints of evening illume the swift boat,
Rich tints of evening illume the swift boat.

Over the beauty of each western valley,
Cheerfully greets us the reddening glow;
Under the branches in each eastern valley,
Whispers the reed in the reddening glow;
Under the branches in each eastern valley
Whispers the reed in the reddening glow.
Gladness from heaven, and peace from the valley,
Breathe o'er the soul in the red evening glow,
Breathe o'er the soul in the red evening glow.

Thus disappears on a light, dewey pinion,
Swiftly receding like waters, the time;
Morrows will vanish on that rapid pinion
Even as yesterday, now, and all time;
Morrows will vanish on that rapid pinion
Even as yesterday, now, and all time.
Till I, on soaring and radiant pinion,
Vanish away from the changes of time,
Vanish away from the changes of time.[1]

## SEA CALM

SCHUBERT

Motionless the sea is lying
in reposeful sleep profound,
And the boatman sadly gazes
on the glassy plain around.
Not a breath of air is stirring;
death-like stillness broods in fear;
Over all the vast of ocean
not a wavelet doth appear.[1]

---

[1]English translation by Dr. Theodore Baker. Copyright, 1895, by G. Schirmer, Inc. Reprinted by permission.

Do you know why the sailor fears the calm of the sea? He knows too well the old adage of "the calm before the storm." Ahead of each terrible hurricane moves the calm—awful in the threat it brings. In olden days when only sails were used to propel the boat, the calm was doubly dreaded, for day after day no progress was made toward the destined harbor. Then the sailor waited, not only dreading a storm but fearing the exhaustion of food and water.

Does the melody of the song suggest the anxiety of the sailor or relief at the peace of the ocean?

## SONGS FROM OPERA, ORATORIO, AND CANTATA

In music there are large works as there are in literature. You know what a play, or more learnedly, a drama is. It is made up of various scenes and acts. The actors dress in costumes appropriate to the part each acts. In music we have, instead of dramas, oratorios, and operas.

In many respects these are the same. The main difference between either and a drama is that while the drama is spoken the oratorio or opera is sung to an orchestral accompaniment. But in the opera the singers dress and act; in the oratorio they do not.

The main difference between the oratorio and opera is in the text on which each is based. The oratorio is sung to sacred words, either drawn from the Bible or based upon some character or event in it or related to it. As would be becoming to a text of that nature, the music of the oratorio is generally more serious in tone. More importance is given to the chorus in the oratorio.

A cantata is a short oratorio or short opera that is sung but not acted; sometimes the name is given to a series of airs which are joined together by passages which are called *recitatives* because they are more spoken than sung. Since either an opera, oratorio, or a cantata is much too long for us to study now, I have selected a few songs from some of the most famous that you should become familiar with. After you learn those, you will begin to listen over the radio to longer portions of operas until

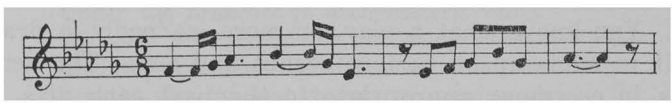
finally you hear the beautiful renditions on Saturday afternoons all through the winter of the Metropolitan Opera Company in New York City.

## DOST THOU KNOW THAT SWEET LAND

**From "Mignon" (Meen-yoń)**

THOMAS

Do you know the story of the little Italian girl who was stolen from her castle home in sunny Italy and carried to Germany by a band of gypsies who made her dance to earn money for them? That little girl was Mignon, whose famous song of homesickness you should know. It begins:



Dost thou know that sweet land
Where the orange flow'rs grow?
Where the fruits are like gold
And the red roses blow?
Where the breeze ne'er is cold
And the birds sing so sweet,
Where each day of the year
The honey bees appear,
Where exists like a smile
Or a rainbow quite new,
One eternal springtime
And a sky ever blue.[1]

In that song Mignon poured out her longing for the land of her fathers:

'Tis there that my heart desires to live,
To live, to love, and to die,
'Tis there that my heart desires to live,
'Tis there! Yes, 'tis there!

The music of *Mignon* was composed by a Frenchman, Ambroise Thomas, but the story is by a great German writer, Goethe (Gur'-tah). When quite young he wrote a

[1]English translation copyright, 1881, by G. Schirmer, Inc. Reprinted by permission.

book called *William Meister's* (My'-ster) *Apprenticeship,* and in this he gave us the story of the little Italian girl who was so lonely and heart-sick in the cold of the German winter. I know that you will be glad to hear that in the end Mignon was taken home to Italy and there found her father and friends.

Although this song is sung in French, as it was written, you can follow the music with the English words, and learn to sing the song, too.

1. Is there an introduction to this song?
2. What instrument plays the melody before the singer starts?
3. Is the singer a man or a woman?
4. What instrument can you hear in the accompaniment?
5. Can you identify the music to " 'Tis there"?
6. How many stanzas are sung?
7. Is this a folk-song or an art-song?
8. Is the accompaniment played by one or more instruments?
9. Do you hear any brass instruments? Why not?
10. Does an orchestra play the conclusion?

## PRISON SCENE

**From Faust**

GOUNOD

There is an old German legend about Faust which has been treated in many ways by different writers, but the best known of the Faust stories—the one on which Gounod's opera is based—was written by Goethe.

There was an old man, named Faust, who had worked many years to discover some of the mysteries of life, but without success. Just as he was about to die, visions of his youth came to him, and he wished that once again he might be a young man, free to enjoy life. As he uttered

the wish, Mephistopheles (a name for the devil or a figure which typifies sin) appeared before him and offered him the chance to be young again. But Faust had to promise that after he had lived and enjoyed himself his soul should belong to the devil. He promised, and was changed at once to a young and handsome man. With Mephistopheles he set out to enjoy the world.

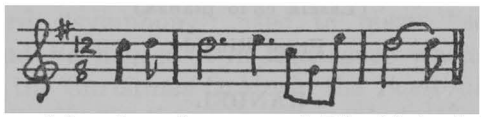
In the course of their wanderings, Faust's eyes fell upon a lovely young girl, named Margarita, with whom he fell deeply in love. Knowing the weakness of women for ornaments, Mephistopheles told Faust that all he need do to win her was to put a box filled with wonderful jewels in her room. When Margarita found the jewels, although her good sense told her that they were sent for no good purpose, she could not resist them. She sang with glee as she put the jewels on and admired herself in the glass. But alas! they only led to trouble. The love Faust offered was not the joy she visioned. He deserted her, and her mother died.

The stirring march which you will enjoy singing is sung in the fourth act of the opera, as Margarita's soldier brother Valentine comes home from the war with his companions. The group comes marching and singing into the great central square of the town in front of the cathedral. Just opposite was the house in which Margarita lived. All the town except Margarita is there to welcome them—their mothers, wives, and sweethearts. She did not come to meet her brother because she knew she had done wrong and was afraid to face him.

The brave Valentine who sings so lustily in this chorus was shortly afterward killed in a duel with Faust. Then Margarita was left entirely forlorn and desolate with her family all dead.

In despair, she killed her baby and was sentenced to death. But just before she was to die, Faust remembered; and begged her to try to escape with him. But she had lost the will to live. While Faust was pleading, the devil

came and urged him to leave her to her fate. Then the three are heard: Margarita begging for divine forgiveness;



Faust still seeking happiness; and Mephistopheles, who is cursing them both. She died in the arms of Faust, and as her soul passed to the other world, he, regretting his promise to the devil, begged to be forgiven for his sins. As the story was first written, Faust was condemned to hell in punishment; but in a later version Goethe decided that, as Faust had repented, his soul, too, should pass to a better world where sin and shame, sorrow and grief, would be no more.

## NOW LET US TO THE BAGPIPE SING

BACH

This music which you hear played by a small orchestra was written two hundred years ago in homage to a nobleman when he became "Lord of the Manor." Such a lord was the ruler over many peasants who worked his fields and tended his cattle and sheep. The whole composition, of which this is the last song, is called the "Peasant's Cantata." A cantata is a composition made up of songs by one, two, or more people or by a whole chorus. This cantata tells of the rejoicing of the peasants and their congratulations to their new lord. Many of the songs are folk songs such as all the people knew from childhood. The bagpipe is an old Scotch instrument widely used by the peasants in their dances. This song was written for two singers. You may want to learn to sing the words.

Now listen to the bagpipe's sound
The merry, merry, merry, merry, merry, merry, sound,
Tread out a measure gay.
With heart and voice let all agree
To wish our lord prosperity
Long life and health,
Success and wealth
Attend him
Wheresoe'r he be.

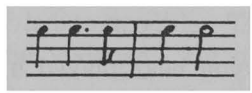
## LET ME WEEP

**(Lascia ch'io pianza)**

**From Rinaldo**

HANDEL

This song will probably have a familiar ring to some of you for the first part was utilized later in a song known all over the world as *Juanita.* But the melody of this song was perhaps not original with Handel; it is said he borrowed it from an earlier Spanish composer. At any rate, it is based on the ryhthm of a Spanish dance called the Sarabande. Its distinguishing characteristic is a strong accent on the second beat of the measure.



Clap the rhythm of *Juanita.* Then clap this rhythm. Are they alike?

The *sarabande* was very popular in all parts of Western Europe. Bach included many in his collections of dances, and many other composers since have used the same rhythm effectively. It is considered one of the slowest of all dances.

The opera *Rinaldo,* in which "Let me weep," occurs, was the first by Handel that was given in London. It was made up of a succession of songs, much like an oratorio, but the story was not exciting or interesting and the opera as a whole was soon forgotten. This one song has lived and become the basis for *Juanita,* which is still more widely known than "Let me weep."

Handel was a German composer who moved to England and lived there many years. His *Messiah* and other oratorios are so well known in English-speaking lands that many think he was a native of that country.

## THE PLACE OF THE SYMPHONY IN MUSICAL LITERATURE

The word "symphony" used to mean "sounding together," and Bach used it in that sense when he called a portion of the Christmas Oratorio the *Pastoral Symphony.* But later the name "symphony" was given to a musical composition comparable to a drama in literature. A drama is made up usually of three or four acts in each of which the principal characters appear; a symphony is made up of three or four related movements or parts, any one of which may be played separately. The subject of a drama is usually more important than that of a short poem; the theme of a symphony is of deeper meaning than in a "prelude." But as a whole symphony would be quite long and take more time than you can spare to learn it, we shall study only a bit from one movement and the theme of the last movement of a famous example. We call the parts of a symphony "movements" because each has its own tempo or speed; usually the second movement is slow; the third a dance, such as a minuet or a scherzo (skairtzo); and the first and last fast. Sometimes there are only three movements.

## PASTORAL SYMPHONY

JOHN SEBASTIAN BACH (BAHK)

I want to tell you first about the man who composed the Pastoral Symphony and many, many other pieces of beautiful music. He never went to any great school; he never held any very important position. When he was young, he worked hard to learn what his teachers could teach him. When he was grown, he tried each day to do well the tasks that fell to him. He was an organist in small towns. He did not earn much money. He had twenty children. He never went more than a few hundred miles from his home in his whole life.

He became famous because each day he performed the task at hand better than any one else had ever done. He wrote new music for each church service instead of using

the same over, time after time. Each day the music was better than before, because he tried to make it better. The name of that organist was John Sebastian Bach, a name that is now known the world over. As you get older you will hear more music that he wrote, and after you have heard much of it, you will begin to understand why his music is considered among the greatest ever written.

The excerpt of the Pastoral Symphony you study is from a long work called the *Christmas Oratorio.* When Bach lived Christmas was not a matter of one day; its celebration extended from Christmas Day until Epiphany or Three Kings' Day—the sixth of January. This oratorio is made up of music for six days—Christmas and the next two days, New Year's, the Sunday following, and Three Kings' Day. The Pastoral Symphony is a piece of music to be played by several instruments. The word "Symphony" used to be used for what we call a small orchestra. The music you hear opens the half-hour of the second part of the oratorio written for the service on December 26. The melody is quiet and gentle and suggests the shepherds watching their sheep by night while "silvered by the silent moonlight, earth seems to sleep in the lap of peace."

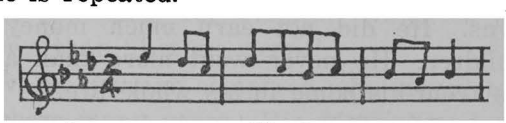
What instruments are used to give this effect?

## ALLEGRETTO AND FINALE

**From First Symphony**

BRAHMS

The Allegretto is the third movement in the First Symphony Brahms wrote. It was first played in 1876. The theme is much like a folk song. In the orchestral form it is played first by the clarinets, then the violins, then the wood-wind instruments come in—then the folk song theme is repeated.



This theme is one you will always treasure once you hear it. When you know this symphony, you have gained something that will gladden and enrich your life.

Brahms did not write any words for *Finale,* but there is a choral adaptation which will help you remember it.

Now upward and onward, with hopeful hearts we're faring,
We march on triumphant, life's upper ranges daring,
Our path ascending, unending though it may seem,
Those upper plains will gain at last,
The goal of aspiring dream.

Now upward and onward, our courage never falling,
We march on triumphant, to those high levels calling,
Our path ascending, unendinging though it unroll,
Shall lead us to the upper plains,
The highlands, rejoice the soul.[1]

This is considered one of the world's great tunes. It gives you confidence and courage and makes you feel that what is right is worth striving for and will conquer in the end. Whenever you feel discouraged, call up this melody and sing it lustily. You will go on to success.

## SCHERZO

**From Sonata Op. 26**

BEETHOVEN

After you have heard a number of minuets, and know their peculiarities, you have some preparation for listening to a scherzo, for it developed from a minuet. But while a minuet is dignified, a scherzo is, as the word implies, "playful"—that is what the Italian word "scherzo" means.

This Scherzo is the third movement of a sonata written for the piano. Like the symphony, a sonata has "movements" or parts. The main difference between them is that a sonata is played by one or two instruments while the performance of a symphony requires a whole orchestra.

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[1]Text from *Music of Many Lands and Peoples.* Copyright, 1932. Used by permission of the publishers, Silver, Burdett Company, New York.

## ANDANTE CANTABILE

**From the Fifth Symphony**

TSCHAIKOWSKY

The Andante Cantabile is the second and slow movement of Tschaikowsky's Fifth Symphony in E minor. It opens with a sad and haunting melody played by the French horn accompanied by the stringed instruments. Later the oboe brings in a contrasting melody.

Then suddenly for a brief moment a bit of the stirring opening movement is heard before the melody is repeated.

This melody has been made popular through the movie theater under the title of "Moon Love." From this you can see that the name "symphony" may only be a high-sounding title for many melodies which you will find beautiful when you have the opportunity of hearing them. Do not be afraid that a symphony is too "high brow" for you.

## CHAMBER MUSIC

Some music, such as symphonies or choruses which are played by large groups of musicians to large groups of listeners, require large buildings for their presentation. There is another type of music which is written expressly to be played by small groups to a few listeners; such music is called "chamber" music. It is such music as two to eight musicians would play to a few musical friends. The examples of this type of music that you study this year are two movements from the *Serenade in D Major* by Beethoven. One movement is the *Entrata—Allegro;* the other is the *Menuetto* which we talked about in connection with dances. You will feel the friendly appeal of this music which is not on as grand a scale as a symphony but more highly developed than a folk song, for example. But folk songs appear dressed up in some chamber music and more elaborately in some symphonies.

## ENTRATA—ALLEGRO

**From Serenade in D Major**

BEETHOVEN

The *Serenade in D Major* which Beethoven wrote for a flute, a violin, and a viola is an excellent example of what we call chamber music—music that is written to be played in a room, rather than a concert hall, and for a small sympathetic group of friends rather than a large audience of strangers. The bright, cheery Allegro, with which the *Serenade* opens, is like a dialogue between three persons, first one then another talks; sometimes all are talking at the same time. You can hear the difference in tone between these three instruments just as you can between three people. The flute has a high clear voice which delights in runs and trills; the violin is more serious and richer in quality; the viola tone is deeper and duller, but furnishes a much needed contrast to the violin.

In this composition you have a fine opportunity to study another element that is very important in music—imitation. After one instrument states a little theme, another imitates it, sometimes higher, sometimes lower, sometimes changing the rhythm, sometimes in another key, sometimes backwards. When you have learned to recognize each time the first theme stated reappears, both when it is changed and unchanged, you are beginning to understand music. You must then hear many quartets and other trios and remember the principal theme of each.

## FESTIVAL AT BAGDAD

**From Scheherazade**

RIMSKY-KORSAKOV

A suite (sweet) is a group of compositions connected by some common thread or subject. Perhaps you have heard parts of the *Peer Gynt Suite,* in which each composition is quite complete, but each is related to the life of Peer, or Peter as we would call the worthless fellow. This year you

will study the fourth movement of the Scheherazade Suite which was written in 1887 and 1888. On the title page appear the following explanatory notes written by the composer:

"The Sultan Schariar, persuaded of the falseness and faithlessness of women, had sworn to have each one of his wives put to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his blood-thirsty resolution. . . .

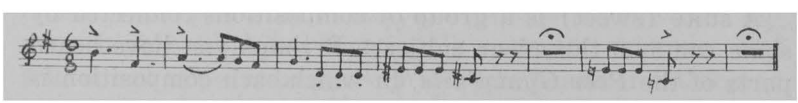
"Many wonderful things were told Schariar by the Sultana Scheherazade. In her narrations the Sultana drew on the poets for their verses, on folk-songs for their words, and intermingled tales and adventures with one another. . . ."

The first movement is named "The Sea and Sinbad's Ship"; the second, "The Narrative of the Calendar Prince"; the third, "The Young Prince and the Young Princess"; and the fourth is described as "The Festival at Bagdad. The Sea. The ship goes to pieces on a rock surmounted by the bronze statue of a warrior. Conclusion."

In his autobiography, Rimsky-Korsakov said of this suite:

"All that I desired was that the hearer . . . should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders. . . . The name and the title 'The Arabian Nights' connote in everybody's mind the East and fairy-tale wonders; besides, certain details hint at the fact that all of them are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

The fourth movement opens with the sea motive



followed at once by the rippling motive of Scheherazade.

These serve merely to introduce the revels at Bagdad. As the music quickens, you can imagine before you the streets filled with happy, excited folk; the oriental themes of the musicians rise above the general commotion. All the world is moving; there is singing and dancing. Then, while the merriment is at its height, the sea is heard. The trombones roar as the ship strikes the rock. The storm dies down; the music becomes more and more quiet in tone, until, with a last little hint of Scheherazade, the teller of of the tales, the end is reached.

If you don't know the *Arabian Nights,* you must read the stories Scheherazade told.

## MUSIC THAT TELLS STORIES

Words tell stories; pictures give us scenes or moods; what does music do?

Some music undoubtedly tries to tell a story; you can feel that the deliberate aim of the composer has been to suggest to you a succession of events. The call of the horn, the imitation of birds or bells, the noises of battle, the rush of water—you have heard all of these. Such music is called program music. Much music of this variety is of a low type and is not intended to appeal to people of much musical intelligence, but there are pieces of program music which are masterpieces.

In contrast with program music there is pure or absolute music. The creators of such music realized that words can tell a story better than music; pictures can give you details of scenes and people which music can only faintly suggest, but music can appeal to you in a way quite different from either. Some music, such as the *Spring Song* or *Barcarolle,* is beautiful merely as music.

Sometimes a composer gives a name to a piece which without it would be pure music. The name serves to suggest some idea or feeling he had in mind in composing.

But, in many cases, the names have been given to compositions in order to appeal to people who cannot enjoy music without having it tell a story or describe a scene. Often ideas are suggested by the name which would not likely occur to you without them. *The Girl with the Flaxen Hair* is a good example of this. If you heard the music without knowing the name, you might never think of a portrait of anyone, but you would enjoy the music none the less.

The real purpose of music is to make you able to share the feelings of others, and to express your own so that others may share your joys and sorrows.

## THE CAT AND THE MOUSE

COPLAND

This music is going to tell you a story: but you are going to make up the story from the music alone, not from words. Long ago people tried to imitate in music the sounds they heard—the song of a bird or the murmur of water. In modern music composers tell long and short stories—and here is a short one. Is it going to be a gay or a sad story?

The title gives you an idea what it is all about. Can you hear the cat? The mouse? Can you make out what happens to the mouse? How does the story end? You may not all agree entirely on the details of the story you hear, but I believe you will on the ending.

The composer is alive today and living in the United States. He has written many other stories in music. Some of these you can hear over the radio.

## CAPERING KITTENS

GANZ

In modern music we find an inclination on the part of the composers to have music furnish a moving picture as well as portray the sounds the picture suggests.

Such music is Capering Kittens, a selection from a group of piano pieces called *Animal Pictures*. Your imagination

will help you to hear the little squeals of the kittens; you can imagine them tumbling over each other in their scampering. How many do you think you can hear? Do they fight as they play? Are they happy or sad little kittens? Do they end up in a nap or a scrap? Does the music tell you a story or merely paint a lovely picture in tones? If you hear a story, does it end happily or otherwise? Why is there a pause before the last notes?

The composer, Rudolf Ganz, is well known as an excellent piano player as well as orchestral conductor.

If you are learning to play the piano, ask your teacher to let you play *Animal Pictures.*

Can you imitate the "meow" of the kitty?

Does the music make you feel cheerful or sad?

What instruments or groups of instruments can you recognize?

Can you remember it as you did *The Hen?*

Is it made by a pattern such as you find in a dance?

If you were going to paint the picture you hear, what colors would you use, bright or dark?

## MONKEY SHINES AROUND THE ORGAN GRINDER

GANZ

One of the relics of the days of long ago is the organ-grinder on the street who is usually accompanied by a gaily dressed monkey who dances to the music of the barrel organ and then passes the hat or box for donations from the standers-by. Grinding the organ is often the occupation of a blind man, for it requires no sight to turn the handle. The music is limited to such a few tunes that the organ-grinder can be recognized far in the distance.

Music for such an instrument must be so simple and so regular in construction that it has been said that one test of a good song is "Will it grind?" But there are many beautiful songs that will not.

"Monkey shine" is a slang expression used by Americans to describe a trick, antic, or prank, played by the monkey.

Do you have the feeling that the organ-grinder is standing still the whole time, or does he come nearer or go further away? Is the tune he plays easy to remember? Is there much repetition of the same musical sentence? What instrument or group of instruments can you recognize? Is the accompaniment interesting or monotonous?

It suggests an old Scotch instrument called the bagpipe, because the same low tone is repeated at the first of each measure.

## MUSIC THAT PAINTS PICTURES

There are certain musicians, painters, and writers who give their creations no bold designs or clear-cut themes; they charm rather through a veiled loveliness and through delicate and suggestive ideas presented in an illusive atmosphere. Such artists have been called Impressionists. Debussy (Duh-boos'-see) was such a composer. He was weary of the melodies and harmonies he had been accustomed to, and created new ones which seem to be always shifting. His tunes will float through your mind although you may not be able to recognize any set rhythmic pattern. He employs sounds as colors and blends them into delicately tinted series of chords which, "seemingly woven of refracted rays of light," merge in a free, flowing rhythm.

Perhaps Debussy looked upon some of his compositions as pictures in music; at least he gave many of them names which suggest pictures. You must decide for yourself whether the music resembles fixed pictures on the wall or moving pictures. That is your privilege, for music never tells any two people quite the same thing.

The purpose in listening to such music is simply to enjoy it. If you do, you may be sure you have musical feeling, or "are musical," as many people say. If you do not, you need to hear such music oftener, and at the same time to stir up your imagination. Debussy gives you the magic atmosphere of legends and dreams.

## THE GIRL WITH THE FLAXEN HAIR

DEBUSSY

One of the most haunting and fascinating of the compositions of Debussy is *The Girl with the Flaxen Hair.*

Does the music suggest that she was quiet, serious and dignified or playful and merry? Does it give you a feeling of peaceful contemplation? Can you sense a difference between this music and a dance tune?

Your teacher will play this composition again and then another, and you will listen carefully to each. Then read the statements below, and strike out the incorrect words or sentences. Strike out any that you think are not true of what you heard.

1. The style of the two compositions is—is not—the same.
2. The second composition is not a dance.
3. The second composition suggested a picture.
4. The first composition suggested a story.
5. The second composition has a more marked rhythm.

## THE INTERRUPTED SERENADE

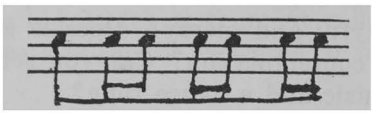
DEBUSSY

At once you hear in this music an accompaniment that suggests a guitar; it is played as a sort of prelude. The song of the serenader begins with the same guitar accompaniment.

Could this be a picture in music of a lover singing blissfully before some window or balcony in the moonlight? Let's listen further. Does anything happen to make the picture seem to be a moving picture? Do you hear anything that disturbs or interrupts the song? What do you suppose it is? An angry lady-love? An irate father breaking in on the scene? Some one else on the street creating a disturbance? But isn't the singer persistent, for the song goes on.

There are certain characteristics in the music which suggest nationality. The guitar is usually associated with

Spain or Spanish life in the lands that once belonged to that country. Then one catches a shift of rhythm in the accompaniment from three to two-beat meter; nevertheless, the characteristic rhythm in the accompaniment is much like that of the *bolero*. You will hear



played on the two main chords of the key, as one hears so often in an old-fashioned serenade.

It seems the composer caught the spirit of the episode and translated it to music. Isn't there just a touch of humor, as if the composer were poking fun at the lover who persists in his song regardless of the disturbances?

## DANCE OF PUCK

DEBUSSY

Do you believe in fairies who seek dewdrops in order to "hang a pearl in every cowslip's ear"? Can you imagine a very tiny, mischievous fairy flitting, frisking, fluttering, rushing, and bustling about

> Over hill, over dale,
> Through bush, through brier,
> Over park, over pale,
> Through flood, through fire.

in order to serve his fairy queen? Just such a fairy was Puck. You must get yourself in the right mood to enjoy his dance. Then listen to the whole composition.

Puck is a fairy who appears in many stories. In a play by Shakespeare called *A Midsummer Night's Dream* Puck put love drops in the eyes of the queen and others, and when they woke up they fell in love with the first persons they saw; and then there was trouble! Puck was always playing tricks like that. Does the music suggest the impish creature that he was?

## MINSTRELS

DEBUSSY

The word "minstrel" is used to describe two types of singers: one was a musician in the Middle Ages who wandered from castle to castle or court to court entertaining by singing verses to the accompaniment of a harp, guitar, or other instrument; the other was a member of a troupe of musical performers in the United States in the nineteenth century who gave a program of negro melodies and jokes. This kind of minstrel blacked his face to look like a negro.

Which of these "minstrels" was Debussy painting for you in tones? Do you hear an accompaniment which suggests the ancient minstrel or a strongly accented rhythm which suggests music like *Juba Dance?* Can you hear somewhere the beats of a drum that grow fainter and fainter? If you do, which kind of minstrel would it suggest? What else might have been happening, according to the music?

All this is for you to decide by letting the music tell you.

## ROMANTIC MUSIC

A word which is widely applied to certain types of such arts as literature, and music is "romantic." You have used the word, I am sure; you have heard of a "romantic" story. It would be hard to say just what you meant, but probably the story was about somebody who was not just an ordinary everyday sort of person; the hero or heroine was a wonderful being to whom marvellous things happened; and the end was always too good to be true. Perhaps it was impossible or improbable, but you enjoyed it just the same. It carried you away from a world where you had to get up early every morning and do certain tasks you were not enthusiastic about; it lifted you to a level on which you think you would like to live.

In music, a certain group of composers about a hundred years ago began to express themselves as they felt, without regard to the way the composers before them had

done; the earlier ones are often called the "classical" composers, just as there are "classical" writers. The younger men had feelings which they wished to express in new ways, in new forms. They began to write new kinds of music; they used new names for the compositions they produced. Thus *noctures, rhapsodies,* and many other new terms came into music.

The group which we will now read about is composed of music in which the composer found something new to say in a new way. Like a "romantic" story, it carries you away from the commonplace to more ideal levels. Perhaps you can find a better way to describe this music to your classmates after you have heard several of these compositions. Chopin, Schumann, and Schubert were some of the greatest "romantic" composers.

## A "ROMANTIC" COMPOSER

You will understand the music of Chopin better if you know that he was a Pole who lived and died in Paris, because his own country was ruled by foreigners. Although he played the piano very well as a small boy, he was not vain. When only ten years old he played at a concert and attracted much attention; but so unconscious of it was he that he told his mother afterward that everybody was looking at his new collar—of which he was very proud. He did not think he had done anything unusual. Chopin had the genius to make every melody he wrote become something worth while. He could not think of coarse or rude tunes; he himself loved the delicate and rare. He liked to have his rooms papered in lavender and such dainty colors, and to have vases about filled with rare flowers; he was happy only when clothed in fine linen or silk which gave him a luxurious feeling. But his was not a happy life, and something of its sadness is to be heard even in his happiest melodies. The sweetest songs are those that tell of saddest thought, the poet Shelley wrote; in the music of Chopin there is always present a longing for something unattainable.

Like our own writer, Edgar Allan Poe, Chopin was born in 1809 and died in 1849; each wrote only short works, never attempting the larger forms of either music or literature; but the perfection of what each did write is still the wonder of all. Small but perfect is not a bad motto for all of us. These two men knew what they could do well, and did not waste their energy on something else.

Because his compositions are small but perfect, we shall study six of them this year.

## PRELUDE IN C MINOR

CHOPIN

The word "prelude" means "something that goes before." Sometimes it is applied to words spoken before a play begins; sometimes to music played or sung before a longer composition. But many composers have written lovely bits of music which are quite complete in themselves and have given them the name of "Prelude."

Frederic Chopin, who composed the prelude you are to study, wrote a whole volume of such pieces. Each is a musical gem. Some are gay and spritely; others are wistful or sad. Each is like a cloud that floats across the sky—some flecked with bright colors—others dark—as the one you will hear is.

## NOCTURNE

CHOPIN

Just a song at twilight
When the lights are low
And the flickering shadows
Softly come and go.

Such a song played or sung is a "Nocturne," which means "Night Song" or "Night Music." Painters have given the name to their pictures of misty evening scenes. It originated with a group of composers who are classed as romantic in style.

Dreamy in character, marked by a singing melody and an accompaniment of soft chords, this nocturne in the key

of F sharp major is considered one of the loveliest of the many Chopin wrote. While he was not the first composer of nocturnes, he wrote so many that were far more beautiful than any before that he is often considered the father of the Nocturne.

Which is more beautiful in this composition: the melody which seems to float like a summer cloud or the changing harmonies which color it with starlight, or the quiet dreamy rhythm? Is it more of a song or a dance? Does it suggest music made up long, long ago or in the last century? Can you think of any words that describe both this *Nocturne* and the *Prelude in C minor?*

## ETUDE IN G FLAT MAJOR

CHOPIN

There are many pieces which were not named by the composer. Such a composition is usually known by a number, or else by the key in which it is written. An *Etude* is a study, and this one is written in the key of G flat major. But that cold name does not suggest the character of the music.

One great musician, Schumann, considered this Etude a "very poetic creation"; others have said that for sheer beauty it is almost unequalled. Does it make you think of something that moves quickly, lightly, gracefully, from place to place, perhaps from flower to flower? Can you hear a little sound—a whir, which its wings make? Can you hear repetitions of the same sound, sometimes higher, sometimes lower? Does it pause for a moment, only to be off again? Can you imagine that this is the music of the wings of a butterfly flitting from flower to flower, only to sip a bit of sweetness here and there and then pass on to fields still unexplored?

But the composer of this music, even while he conveyed the idea of the light movement of wings by the rhythm—gave it a clear, singable melody. As a result this *Etude,*

although written for the piano, has been made into a song, which some great singers delight to sing.

1. On what instrument is this *Etude* played?
2. Does the music suggest a song or a picture?
3. What kind of colors does it suggest?
4. In movement, does it suggest a child or an old person?
5. Is the accompaniment interestng?
6. What instrument does it suggest to you?
7. Can you sing the melody?
8. Does this piece move in duple or triple meter?
9. If a violin played the melody of this piece, what instrument would be suitable for the accompaniment?
10. In which is the harmony richer, this *Etude* or the *Girl with the Flaxen Hair?*

## CHORALE

**From the Nocturne in G Minor**

CHOPIN

A chorale is a hymn. You do not have to be told what a hymn is, but you may not know that there are various styles in hymns. The chorale is generally a slow, quiet hymn with phrases to match the line of the poetry, and a long pause at the end of each.

One would not ordinarily expect to find a hymn in a Nocturne, but perhaps the organ was playing in the chapel as night was falling and its tones reached the listener at a distance. That is the background and atmosphere of the Nocturne of which you hear only the hymn-like part. You can hum this melody and perhaps you would like to make words which would be appropriate to its spirit.

## RHAPSODY

BRAHMS

The name given this composition used to mean a story told by wandering storytellers. It is still used to indicate

that the music will tell a story but a special kind of story—one which deals with fiery people—the gypsies who change their minds quickly.

Both Brahms and Liszt collected gypsy melodies in Hungary and used them in very effective fashion. Here you have the resolute decision, rapidly succeeded by fiery haste and rush, pushing ever faster onward. One characteristic of the Hungarian rhapsody is sudden change in tempo from slow to very fast or very fast to slow. There is something wild, impetuous, ungoverned about the melodies of these people, who are never content to remain long in one place, but seem to be fated to wander over the world. Without home or country, subjected to but few restraints, they cling together in small groups which rove from place to place.

Notice the effect of rush and haste that the triplets give and the impression of the urge to increase speed, to push ever faster onward.

Would this be a good selection to rouse your energy toward the close of a dreary day?

## INTERMEZZO

BRAHMS

An "intermezzo" is a bit of music which is heard between acts in a play or parts of a story, but Brahms gave the name to a group of three compositions he wrote for the piano. At the head of the first he placed these lines, written to the German poet Herder:

> Sleep soft, my child, sleep soft and deep
> It grieves me much to see thee weep.

It is the second of this group you are to hear. Do you think the lines suit it, too?

You hear a melody interwoven in fleecy clouds of broken chords which lift you in imagination above the earth; a song in simple choral style follows; then the first melody returns to lift you once again to the region of clouds and dreams.

## MORE ABOUT METER AND RHYTHM IN MUSIC AND POETRY

Music and poetry are alike in many respects, but the greatest similarity between the two is that in both there is a regular succession of accents. If you read

Old Mother Hubbard she went to the cupboard,

you do not pronounce each syllable with the same amount of emphasis; you say

Old' Mother Hub'-bard she went' to the cup'-board.

We may not know exactly why we like the effect of such regular accents, but we do; and I am going to try to explain to you how we measure music by accents.

You know a man, in order to walk, has to take each foot up and then put it down. Which do you hear more distinctly, when he lifts it or when he puts it down? Yes, I am sure we can agree on that; the *down* is always the part we hear. Suppose after putting one foot down, he did not want to take it up right away, but wanted to get a breath in between; you would then walk something like this: up-down-breath; up-down-breath, etc. Perfectly simple, isn't it? Well, all music and most poetry moves in one of those two ways; either up-*down,* up-*down;* or up-*down*-breath; up-*down*-breath; but always remember that it is the *down* that is heavy. That heavy *down* which comes so regularly that you know exactly when to expect it is one of the essential elements in music and poetry. It is called accent. If the accented tones did not occur regularly, there would be no music. If you can think of music as moving regularly ahead like the film of a moving picture which moves continuously by little clicks with every other click accented, like this: click, *clik,* click, *click,* click; or like this: click-*click*-click-click, *click*-click-click with every third click accented, you will then have some idea of what many people

call "time" in music, but which should properly be called meter. Rhythm is still quite a different thing from meter.

Let us examine the meter of some of our themes. On your score cards you are asked to indicate the type of some of the compositions; to do that, you have to measure the accents. Always start counting with the first heavy beat or click you can hear. Call that "one" and then count each beat you hear until another accented note sounds. If you count the number of beats from one heavy accent to another, you have the measure of the music. How many do you hear in any march? When you cannot discover the heavy accent in the melody, listen to the accompaniment. Often the accented tone is emphasized more there, sometimes by the drum or the double bass.

Although there are really only two kinds of simple meters, two-beat and three-beat, musicians have contrived more variety by joining together some of these simple forms of accent, and have made groups of four, six, nine, twelve and even five and seven between the heavy accents. Usually there are only two, three, four, or six beats. Whatever the series chosen, the accent appears regularly with the same number of unaccented beats between.

When people talk of this accent in music, they generally call it "time"; I suppose because the ticks or accents are regular like the ticks of a clock. If anybody asks you about the "time" of a piece, you must listen for the regular accents and then see how many light ones come in between. If there is just one light one, the music is in two-beat meter; if there are two light beats between, it is in three-beat meter. Which dances are always in three-beat meter?

In writing music there is a way of showing just where the accent, the down of the foot, is to come; a short vertical line, called the bar line, is drawn just *before* the tone to be accented. This line gives you warning that the next tone is to be given that special meter accent. Look at the music on page 15, and you can see how these lines are drawn.

We will now play *Juba Dance,* an American negro dance, and you will try to discover the meter. How many beats

can you count from one heavy beat to another? Two, three, or four?

A long time ago people discovered that it gave them pleasure to move their hands, feet, or other parts of the body rhythmically, that is, according to a certain scheme or pattern. To emphasize the rhythm they used to clap their hands or beat on hollow logs of wood. Rhythm is that element in music which makes you want to move, to clap your hands, to tap your foot, or to sing. It sets something inside of you going, and the next thing you know, you are moving according to some pattern—that is, you do the same thing regularly over and over again.

Many of the wonderful things which happen about us every day, and which we cannot understand are examples of rhythmic motion. The movements of the earth, the sun, the moon and stars, the waves, the tides, the seasons, the day and night, are all rhythmic. Each moves by a certain pattern. As long as you live, parts of you are moving according to different rhythmic patterns. Your heart beats, *one,* two, *one,* two; and you breathe rhythmically, *one,* two, three; *one,* two, three. When you walk, you lift up one foot and then put it down, and then do the same thing with the other one, which gives you a rhythm up *down,* up *down.* One of these movements is always more accented than the others; when your heart pumps blood in you can hear it more distinctly than when it lets it out; the same with your lungs when you breathe; and when your foot comes down, you hear it much more than when you lifted it up. So your feet in walking give you a rhythm, light *heavy,* light *heavy.* And from those accents, that contrasting of light and heavy beats, have grown our music and poetry.

By skillfully joining together certain successions of accented and unaccented tones we get combinations in music that suggest movement about us. Some music suggests a rocking, swaying movement, some the steps of a march, some the gallop of horses' feet, some the skip of a goat, some the spinning of a wheel, some the rowing of a boat.

You cannot hear those rhythms without careful listening. Some rhythms are very clear and definite; that is true of most dances. Many songs have definite rhythms suggestive of the meaning of the poetry. Listen to *To be Sung on the Water* or one of the cradle songs. Try to imitate the movement the accompaniment suggests. By moving to music, you will come to feel its meaning.

## THEMES IN PAINTING, MUSIC, AND STORIES

What do we mean by *theme* in music? A theme is a melody, long or short, which expresses a complete musical idea. Some compositions contain only a single theme; others contain many. The main theme is usually stated at the opening of a composition or soon after; then it may reappear one or more times. A theme may be very simple and consist of only a few tones; you may hear the same theme over and over in exactly the same form; or it may appear changed in many different ways. Sometimes a theme is so ornamented that you can scarcely recognize it. But you know the same thing happens with people; sometimes clothes change a person's appearance completely. A worthless man may be dressed in fine clothes; a great man may be disguised by rags. Sometimes a good theme is treated contemptibly. In music, as with people, you need to look beneath the surface.

Now that you know what a theme is, we will talk a little about the difference between a theme in a picture and in music, or in a story. Take, for instance, a picture of a mother rocking her baby to sleep. In a picture her hair may be yellow or brown or black; can music tell you that? No, but it can suggest how the mother feels. In the picture, though, the mother is in one position, and there she must stay until the picture is destroyed. In music, she has a great advantage; she can move, rocking slow or fast, singing soft or loud. The picture is there before you and you can sit all day and look at it; with music, you can't; it runs away from you. Music is more like a moving picture which keeps changing all the time.

You can look at a picture and see what it is about easily, you think—that is, you can find the theme of the picture. You can also easily recognize the colors which make the picture beautiful. Those, you will tell me, we do not have in music. But, was the music in *Festival of Bagdad* quite the same color all the time? Doesn't *Spring Greeting* suggest blue sky and green grass? Doesn't Funeral March suggest dark and sombre colors? The suggestions of color that we get from music are often the result of the varying tone-color of instruments or voices.

In stories, as in music, things can happen. People move, mothers rock, suns rise and set. Did you ever think about how words move forward in a story. They do not come out one right after another, one just as loud as another, or one word taking just as much time as another. Words, to tell stories, fall into groups, long or short, with pauses between, to give you a chance to catch up with the meaning. And some words are spoken louder than others to give them more importance. You must listen to the louder or accented words; the softer ones you may sometimes miss without losing the thread of the story. Even on a page, words do not follow each other just the same distance apart. They are grouped into small groups and larger groups, with marks between to tell you when to make a longer or shorter pause. The large groups of sentences are grouped into paragraphs, at the end of which you make a longer pause than between the words in a sentence.

I have only stopped to tell you these things about words, because music tells its stories in the same way. Tones in music are grouped in large and small groups; between the groups are pauses to help to make clear the meaning. Some tones are loud; others are soft; just as words are when you talk or read.

To get the sense of music at all you must identify the theme and learn it. See how many themes you can hum.

## FAMILIES AND FRIENDS IN THE ORCHESTRA

Do you know the old saying that "Birds of a feather flock together?" It is just as true of instruments in an orchestra as it is of birds or people. There are certain groups which are related in some way; there are others which are not of one family but which seem to have a good reason for staying together.

The first and most important group of the orchestra is made up of the members of the string family. We say they belong to the same family because there are certain family resemblances in each. They vary in size and their voices are different, but you can easily see that they had a common ancestor. The most important of the family—the one that is heard most often although it is the smallest—is the violin. Next in size is the viola; then, larger still, is the 'cello; and the largest is the bass violin. Closely related to this group is the harp. The violin family, except the harp, is usually played with a bow; but sometimes, like the harp, the strings are picked by the fingers of the players.

The next important family of instruments is that which is called the wood-wind; the instruments are made of wood, and are played by blowing. In this group are the little piccolo, the flute, the clarinet, the oboe, and the bassoon. The tones of this group are plaintive and suggestive of the reed organ; each one has its own peculiar coloring.

The other important family is that of the brasses. These instruments are made from brass and the tones are produced by blowing. Their names are the trumpet, the French horn, the trombone, and the tuba or bass horn. These instruments have a piercing tone and can usually be easily distinguished in a large group.

There still remains a group of instruments called the percussion family, because they give out their tones when they are struck. The largest of the group is the drum, of which there are various kinds; then there are the cymbals of brass, which are struck together; and the castanets,

triangles, gongs, xylophones, chimes, bells, celesta, and marimba. Each of these has a tone peculiar to itself.

During the year as you study the different selections you will have an opportunity to become acquainted with each one of these groups and the individual members of the different families. The violin plays the most important part in *Spring Greeting;* the clarinet is heard in *The Hen;* while the French horn is clearly predominant in the *Andante Cantabile* of Tschaikowsky.

# INFORMATION AND SUGGESTIONS FOR TEACHERS

## I

## PURCHASING RECORDS

In most schools there are some records on hand which have been used in previous years. These should be carefully checked with the official list before further purchases are made. Seven of the selections to be studied have appeared on previous music memory lists. While these old records are neither the brand nor the number of those on this year's list, they should unquestionably be used by the schools that have them. They are simply different editions of the same work. In the contests, however, *only* the records listed in the official list for 1941–1942 may be used.

As many of the titles on the records used this year are in a foreign language, the English equivalent of each is given below.

Let Me Weep—Lascia ch'io pianza.
Greetings—Sei mir gegrüsst.
To Be Sung on the Water—Auf dem Wasser zu singen.
Dost Thou Know That Sweet Land—Connais tu la pays.
Waltz—Valse.
Minuet—Menuetto.
Prison Scene—Anges purs, anges radieux.
The Girl With the Flaxen Hair—La fille aux cheveux de lin.
The Interrupted Serenade—La serenade interrompue.
The Dance of Puck—La Danse de Puck.

In some cases, there is no dividing ridge on the record between the selections, but in all cases there is at least a brief pause. After noting where this comes, it should not be difficult to start the second selection at that point.

## II

## PREPARING CHILDREN TO RECOGNIZE CERTAIN MUSICAL DETAILS IN THE UNFAMILIAR RECORDS

While the contest still includes a list of pure memory material, the real purpose of such study is not being achieved if the children are taught to recognize the selections by some trick of the record or by some single phrase or word. The purpose is to cultivate intelligent listening to good music. To do this they must have the opportunity of hearing good music, and must be helped to understand the qualities of good music in contrast with cheap and trivial tunes.

As a step to this end children are expected to become familiar with three specific details which they are to recognize when presented in unfamiliar selections. These details are: (1) The recognition of a

theme and the ability to count the number of times it recurs in a selection, after the theme has been clearly stated at the outset; (2) recognition of certain dance forms, such as the march, waltz, minuet, gavotte, and polka; (3) recognition of the tone of certain orchestral instruments when heard playing a solo melody.

The study of these details will call for only a little more effort on the part of the teacher and will afford an opportunity to call into use many of the records used in previous contests but frequently regarded later as useless. The enterprising teacher will also enlist the aid of the local music teachers in preparing those who study various instruments to become familiar with the three specific details in the music studied outside of the school. **IT IS NOT INTENDED THAT THE RECORDS LISTED FOR PURE MEMORY STUDY SHOULD SERVE AS TEACHING MATERIAL OF THESE DETAILS,** although they illustrate many of the points in question. Instead the teacher should utilize such records as her stock affords as are suited to this purpose, or avail herself of the Music Test Service offered by the League. Suggestions for classifying and cataloging the records on hand are given in Bulletin 3037.

## 1. STUDY OF THEME RECOGNITION

Everything is dependent upon form. We can not see anything unless it has some outline, nor can we listen intelligently. A composer must have some plan or design, but music moves so quickly that it is hard for the inexperienced to catch the plan unless he is trained to recognize some details.

Repetition of themes is the basis of form. A theme may be long or short, but at first it is well to use the term "theme" to correspond with the technical musical term "period," which means a complete musical thought, much as a paragraph in language.

The "period" is made up of "phrases," which are in music what a sentence is in language. Phrases are repeated to give unity, and contrasted to give variety. The way phrases are grouped into periods determines the form of the composition. Repetition of themes is the first element of form a child must be trained to notice.

It is expected that theme recognition will be based upon simple compositions in which the themes are definite and easily recognized. Folk dances afford excellent material for beginning this study. Most schools have some of these records for use with games; now they can be called into use in connection with this contest. Simple songs and dances may be examined for this purpose if the themes can be clearly distinguished. A theme should always be played over a number of times so that the children may be fairly familiar with it before they are asked to count the repetitions. Singing or humming the theme helps to impress it. Use simple music in introducing the subject.

*Amaryllis* is a good example to begin with; Mozart's *Minuet* and *Le Secret* by Gauthier are well adapted to this purpose. The theme given on the contest will be such that any child who has had this drill during the year can easily follow its recurrence.

Attention must be given to recognition of the meter. The youngest child is able to make these distinctions if properly directed.

Teaching children to draw pictures of the melodic line is one device for fixing a theme in memory. Only relative pitch distances need be indicated; the general outline is the object desired. Similarities stand out when reduced to paper or blocks. See Bulletin 2837 for details.

Records which may be used in teaching elementary theme recognition are:

| | Decca | Victor |
|---|---|---|
| Bummel—Schottische | | 20448 |
| Shoemaker's Dance | | 20450 |
| Dance of Greeting | | 20432* |
| Ace of Diamonds | | 20989 |
| Amaryllis—Old French Air | 2892* | 21938 |
| Pirouette—Finck | | 20416* |
| Rendezvous—Aletter | | 20430 |
| Gavotte—Méhul | 2891* | |
| Gavotte—Gossec | 2891* | 22765 |
| Melody in F—Rubinstein | 25137 | 22508, 1178 |
| Minuet from *Don Juan*—Mozart | | 20440* |

## 2. THE STUDY OF DANCE FORMS

Before attempting to teach rhythm, the teacher should be perfectly clear in her own mind as to what rhythm is, and its distinction from meter. The fundamental of both is *accent* and grouping of tones. Meter consists of a regular succession of accented and unaccented tones. Rhythm is a development from meter; there is no rhythm without meter; but rhythm is a changeable element, while meter, within a musical sentence, is ordinarily not. Rhythm grows out of a symmetrical and recurring grouping of tones according to accent and metric values.

The difference between meter and rhythm is seldom clearly understood. Meter is like a clock which ticks with regularly recurring accents on and on without perceptible pause. Rhythm consists of small groups of tones of varying tone-length which form some kind of a pattern that the ear can sense. Between these groups there are pauses which give sense to the music. A comparison of

*There are other selections of the same type on this record.

meter and rhythm in a line of poetry may make the point clearer. If you scan such a line as

> This' is the for'est prime'val, the mur'muring pines' and the hem'locks

you have a succession of accented and unaccented syllables something like this:

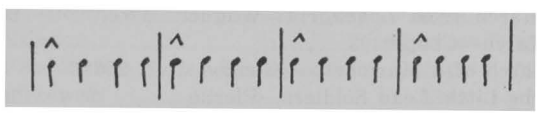
> heavy, light, light; heavy, light, light; heavy, light, light, etc.

That is the meter. But if you give only those accents in reading, no one gets the sense of the words. Instead, as you read, you inject little pauses between words or groups of words, as

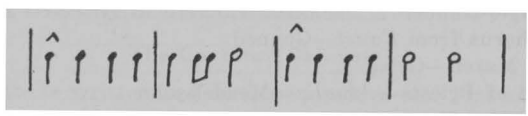
> This : : is the forest primeval : : : the murmuring pines : : and the hemlocks

Then the reader gets the real meaning.
Have the children read a few lines metrically and then rhythmically. The meter is there in both cases, but what a difference in the effect!

An illustration of how slightly rhythm may vary from meter is shown by either theme of *Chanson Triste,* of which the meter may be represented as



while the rhythm is



The secret of recognition of dance forms is familiarity with the rhythmic pattern of each. These patterns must be heard and memorized. If the teacher does not know enough music to clap these patterns for the children, the local music teacher's assistance should be enlisted. *Rhythm must be felt;* talking about it will not suffice.

Use record V20526 or V20162 and ask the children what the music tells them—march, run, skip, fly, or high-step.

Lead the children to feel the rhythm of each selection instead of learning definitions about what it is. When a child can respond to the rhythm heard with appropriate gestures, he knows the fundamental significance of rhythm. Listening to the monotony of metre will elicit no such variety of response. Play a march and then "The Virgin's Slumber Song." Note the different gestures with which the children respond. The latter suggests quiet swaying or rocking.

Let the children sing the *Soldiers' Chorus* and march. The words are in *55 Community Songs* and in *Our Music in Song and Story.*

The following general characteristics of the different forms may be discussed with the children.

### The March

The march is either in two-beat meter or one of its compounds; the rhythm is marked and steady. The general effect varies with the type—military, processional, wedding, funeral, toy, etc.

The marches used for general school purposes will serve for illustrative material. Any of those by Sousa are especially good. Others which may be used include:

| | Decca | Victor |
|---|---|---|
| March—Hollander | | 22168 |
| March from *Tannhäuser*—Wagner | 25792* | 24776 |
| March Heroique—Saint Saens | 25027' | 24775 |
| March from *Norma*—Bellini | | 6823 |
| Rakoczy March—Berlioz | 25356 | 6823 |
| March of the Smugglers from *Carmen*—Bizet | | 6874* |
| Wedding March from *Lohengrin*—Wagner | | 20036* |
| Funeral March—Chopin | | 1491, 35800 |
| Funeral March of a Marionette—Gounod | 25323 | 6639, 8661 |
| March of the Little Lead Soldiers—Pierné | | 19730 |
| March from *Aïda*—Verdi | 25180 | 22764 |
| Washington Post March—Sousa | 2133* | 20191* |
| March—Scipio-Handel | | 24793 |
| Soldiers' Chorus from *Faust*—Gounod | ---------- | ---------- |
| Triumphal March—Grieg | ---------- | ---------- |
| War March of Priests—*Athalia*—Mendelssohn | ---------- | ---------- |
| Turkish March—Mozart | ---------- | ---------- |
| Wedding March—Mendelssohn | ---------- | ---------- |
| Turkish March—Beethoven | ---------- | ---------- |
| March of Tin Soldiers—Tschaikowsky | ---------- | ---------- |

### The Waltz

The waltz is always in three-beat meter and has a smooth, gliding swing. Some waltzes are faster and more brilliant; the old waltz was more slow and stately. Any ballroom waltz that is not jazzy may serve as illustrative material; those by Strauss, such as the *Blue Danube Waltz, Over the Waves* by Rosas, or *Cielito Lindo,* a Mex-

*There are other selections of the same type on this record.

ican dance, are among the best. The following are among the many beautiful idealized waltzes:

| | Decca | Victor |
|---|---|---|
| Blue Danube—Strauss | 2177*, 25173 | 6584, 35799 |
| Over the Waves—Rosas | 2178* | 19878, 19908 |
| Waltz from *Faust*—Gounod | 25045 | 9697 |
| Waltz of the Flowers—Tschaikowsky | 25084 | 8664 |
| Valse Lente from *Sylvia* Ballet—Delibes | 20026 | 1166, 11655 |
| Waltz in A—Brahms | 20008 | 1667 |
| Waltz in G Flat—Chopin | | 1154, 22153 |
| Waltz in C Minor—Chopin | | |
| Liebesfreud—Kreisler | | |
| Liebesleid—Kreisler | | |
| Valse Triste—Sibelius | | |

### The Minuet

Like the waltz, the minuet is in three-beat measure, but the minuet is stately and dignified in character and hence slower in tempo than most waltzes. Among the many beautiful minuets are the following:

| | | |
|---|---|---|
| Minuet in G—Bach | | 1136 |
| Minuet—Gluck | | 20440* |
| Minuet—Boccherini | 20298 | 7256, 20636 |
| Minuet in G—Beethoven | 20298 | 1434, 7570 |
| Minuet—Bolzoni | 20298, 2344* | 45531 |
| Minuetto, *L'Arlésienne Suite*—Bizet | 2343* | 39229 |
| Minuet—Paderewski | 2344* | 6731, 20169 |
| Minuet in F—Haydn | 2341* | |
| Minuet in A Major—Mozart | 2342* | |
| Minuet from Overture to *Berenice*—Handel | | 24793 |

### The Gavotte (Gah-vot')

The gavotte is written in four-beat measure and presents a lively, dancing step. It is vigorous but stately. It may be distinguished often by beginning on an unaccented beat—the third. Use in teaching this dance:

| | | |
|---|---|---|
| Gavotte in D Minor—Lully | 2889* | |
| Gavotte from *Idomeneo*—Mozart | 2890* | 11407 |
| Gavotte in D Major—Gossec | 2891* | 22765 |
| La Cinquantaine—Marie | 2892* | 19771 |
| Stephanie Gavotte—Czibulka | 2893* | |
| Gavotte from *Mignon*—Thomas | 20583 | 20443 |
| Gavotte in F—Beethoven | | 1136 |
| Amaryllis—Old French | | |
| Le Secret—Gautier | | 20416 |
| Rendezvous—Komsak | | 20430 |

*There are other selections of the same type on this record.

### The Polka

The best way of recognizing a polka is by gaining a feeling for its rhythm. This can be effectively taught through a singing game in which the children learn that a polka is danced lightly on the toes with much life and spring. Suitable music for training in stepping the polka is "The Ace of Diamonds" (V20989), "Shoemaker's Dance" (V20450), and "Annie went to the Cabbage Patch," of which the music and directions are given in Burchenal's *Folk Dances and Singing Games* which every rural teacher should have.

The polka is in two-beat measure and is characterized by an accent on the third eighth of the measure. The fourth is often not sounded; if it is, the accent is still clearly on the third eighth in alternate or in every fourth measure. Its general character is bright and cheerful.

| | Decca | Victor |
|---|---|---|
| Klappdans | | 20450* |
| Hoop Mor Annika | | 21618 |
| *Rosamunde* Ballet Music—Schubert | 20552 | 12534, 1312 |
| Feuerfest—Strauss | 20243 | |
| Polish Dance—Scharwenka | | 20203 |
| Polka from *Schwanda*—Weinberger | 25306 | 4198, 19776 |
| Polka from *The Bartered Bride*—Smetana | | 8694 |

### The Bolero

The best way to introduce bolero rhythm to the children is to play Ravel's *Bolero,* in which the identical rhythm pattern occurs in the accompaniment in every measure. After clapping this rhythm pattern until it is memorized, little further explanation will be needed.

Melodious songs, such as *In Old Madrid* (V1179) bring home the fact that dance rhythms serve as the basis of songs as well as dances. A record used last year, *Tremble ye Tyrants* from *Il Trovatore,* presents the bolero rhythm in its accompaniment. *Open Your Heart* (Bizet) is another excellent example.

Other boleros which may be used to test recognition of this rhythm are:

| | |
|---|---|
| Bolero in D Major (Op. 12, No. 5)—Moszkowski | V22769 |
| Bolero from *Sicilian Vespers*—Verdi | C5095 |
| Bolero—Ravel | D20074 |

*There are other selections of the same type on this record.

### The Mazurka

Records which may be used in teaching recognition of the mazurka are:

| | Decca | Victor |
|---|---|---|
| La Czarine—Ganne | | 20430 |
| Mazurka—Moszkowski | | 22447 |
| Mazurka in C Sharp Minor—Chopin | 25268* | |
| Mazurka in F Sharp Minor—Chopin | 20427 | |
| Mazurka, *Coppelia*—Delibes | 20070 | 4257 |

Columbia Album M-159 (4 records) contains 10 Chopin mazurkas. Victor Albums 626 and 656 contain 35.

The teacher who has a piano available can illustrate with many more examples.

### The Galop

The galop is a dance that imitates in rhythm the movement of a horse. It is usually in two-four meter, usually the melody is a succession of sixteenth notes, and the rapid onrushing character is quite easy to distinguish from any of the other dances. In almost any collection of piano music you will find galops; in the Century Edition there are many galops. In recorded music they are scarce, but Bahn Frei (Clear the Road) by Strauss (Decca 20243) and the Doll's Dance from Bizet's *Petite Suite* (V35758) are good examples. Each costs 75 cents.

Other aids to teaching rhythm are given in *Music in the Rural School. The World of Music* for consolidated and rural schools (Ginn & Co., 1937) has many excellent suggestions for developing a sense for rhythm through bodily movements.

## 3. STUDY OF INSTRUMENTAL TONE

To recognize the tones of the various instruments employed in the symphony orchestra it is absolutely necessary to hear each one at first singly. For this purpose there are special records, such as the Victor 20522–23, which present each instrument in a short selection. To accompany these records there is a special series of pictures descriptive of the instruments. A booklet which accompanies the charts gives still further details. Columbia records 50380–81 and Decca 23116–23129 also illustrate instrumental tone.

The schools which use the *Music Appreciation Series*, issued by Ginn & Co., will find in the teacher's handbook *Music Appreciation in the School Room* many helpful suggestions for carrying on this

*There are other selections of the same type on this record.

work. The records which are prepared to be used with the *Music Appreciation Series,* sixty double-faced records presenting many musical classics, begin with the presentation of the instruments separately and then in small groups.

Other approaches to the study of instruments are given in the series, *Music Appreciation for Every Child,* published by Silver, Burdett & Co., and in the *Music Appreciation Readers,* by Kinscella.

The steps toward recognition of instrumental tone should be: the single instruments; the related groups; the combination of strings with wood-wind; and, finally the whole orchestra. If it is impossible for the teacher to secure records adapted to this procedure, the plan followed should be: distinction of orchestra and band; recognition of different groups in the orchestra; recognition of single instruments of pronounced tone.

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In studying any of the various selections listed as suited to teaching these details, the following outline may be kept in view of the children to direct their attention to the specific points of study to be emphasized on the contest:

The meter of this composition is ..... beat. (2, 3, 4 or 6.)
The composition is a dance—is not a dance.
If a dance, it is a march, waltz, minuet, gavotte, polka or.....
The theme is played by..... (what instrument).
The theme we have just heard is played..... times in the whole composition.

*Do not try to analyze all the compositions listed for Music Memory.*

## III

## CORRELATION OF MUSIC STUDY WITH OTHER SUBJECTS

The study of the Music Memory selections may be made much more interesting by linking up other subjects with the music. Each country referred to should be located on the map, and its geographical features emphasized, especially those which are connected with the musical life of the country. The "Virgin's Slumber Song" has Palestine for its background; the mazurka, Poland; "Rest in the Lord," the Holy Land; "It Was a Lover and His Lass," England; "La Golondrina" and "La Paloma," Mexico; "Florian's Song," France; *Mignon* is connected with Italy; the *Scheherazade Suite,* Arabia; "Andante Cantabile," Russia; the two lullabies by Brahms and Weber suggest German life; while the "Interrupted Serenade" suggests Spain. The United States is represented by "Juba Dance" and "From the Canebrake."

The more the history and legends of a country can be correlated with the music, the more lasting the impressions of both. The real

function of history—to explain conditions both yesterday and today —becomes apparent to the child when studied in this way; facts otherwise dry are made attractive.

An attempt has been made in the stories to correlate the music selections with their literary backgrounds in so far as the subject matter is suited to children's reading.

## IV

## NOTES FOR TEACHERS

The stories may be read in any order desired. As a rule, the introductory stories should precede each group of stories which follow, but this is not imperative so long as all the articles are eventually read. The questions at the end of the stories are merely suggestive; some of the questions cannot be answered by the children until practically all of the stories have been read and the corresponding records studied. Do not feel that all of the questions *must* be answered.

Piano arrangements of almost all the selections may be secured from any of the larger publishing houses, such as Presser or Schirmer. In some cases specific reference is made to one of these because the catalogue was at hand; it is not to be inferred that the publisher mentioned is the only one. Not more than a half dozen of the selections are published by only one publisher.

Piano arrangements of the following selections may be secured in the Century Edition of music at 15 cents a copy. Any music dealer will gladly supply you with a catalogue.

| | | |
|---|---|---|
| Soldiers' Chorus | 1575 | (For piano) |
| Valse Brilliante | 1768 | |
| Etude in G Flat Major | 2544 | |
| La Paloma | 2139 | (Very easy) |
| La Paloma | 270 | (More difficult) |
| La Golondrina | 2097 | |

## SUGGESTIONS TO TEACHERS

*The Hen.*—Play the melody several times and let the children listen quietly; then let them hum the tune as it is played. Then let one child hum it alone without the instrument; then the others may join in until all can hum the tune. The little story of "Songs people made" may then be read.

Among the points that may well be brought out in explaining why this song has lived are the following: It is easy to remember. You can explain briefly to them that it falls into two stanzas that each contains four little sentences, but some are merely echoes of others.

Bring out here very briefly that imitation is one of the principles in music-making that helps us to catch a melody quickly. There

may be imitation in pitch. Draw lines on the board to illustrate the pitch line and show the repetitions of the some figure. There may be repetitions of rhythm. Let them clap the pattern of the first sentence and then try to find repetitions of that pattern as they sing or listen to the song.

Later come back to this selection and direct attention to the instrument which played the melody—the clarinette. Compare the effect of this instrument with the violin, with the flute.

The song is found in a collection of fourteen *Folk Songs for Children with Pianoforte Accompaniment,* published in 1858.

*La Paloma.*—This song with a simple accompaniment is to be found in *Our Music in Song and Story,* pp. 276–277.

The First Contest. Play a brief selection from an unfamiliar record. Then *The Hen* and last the first part of *La Golondrina.*

Rhythm. Use record 20156 in introducing the study. Then as each dance is taken up, use several unfamiliar examples of each until that type is familiar. After two dances have been studied thoroughly, alternate records of each. After the various dances have been studied, have dance program presenting new examples of each.

Recognizing a march. Play some simple march and then some lyric melody; for example, *Stars and Stripes* by Sousa and *Dost Thou Know* (25489).

*Soldiers' Chorus.*—The text is given in *55 Community Songs* (C. C. Bershard & Co.), and in *Our Music in Song and Story,* which is issued to schools by the State Department of Education.

*Funeral March.*—This is one movement from the piano *Sonata,* Op. 26. Point out that the funeral march is the slowest and most solemn of marches.

*Valse brilliante,* Op. 34, No. 1.—This may be secured as piano solo separately or in the complete collection of Chopin Waltzes, price $1.00.

Waltz, Op. 39, No. 11, is found in Brahms Waltzes, Op. 39, Schirmer Library No. 1260, price 50 cents.

Mazurka, Op. 7, No. 1, in B Flat Major is found in the collection of Chopin Mazurkas ($1.00), or may be purchased separately, price 30 cents.

*Bolero.—In Old Madrid* is available in the Century Edition, price 15 cents. *Open Your Heart*—Spanish Serenade by Bizet is a splendid bolero (G. Schirmer, price 50 cents).

*Juba Dance* can be purchased in the volume *In the Bottoms* (Clayton F. Summy), price $1.50, or separately for 60 cents.

Beethoven's *Country Dance* was one of twelve written for orchestra and is difficult to secure for piano. It is *not* in the volume of *Country Dances* by Beethoven issued as Schirmer Library, Volume 1528.

*From the Canebrake* was written originally for violin. A piano version arranged by Peter Amadis is available (G. Schirmer), price 50 cents.

*The Toreador's Song* mentioned on pp. 316–317 is also in *Our Music in Song and Story.*

*The Virgen's Slumber Song* with English text is published as a vocal solo by the Associated Music Publishers, price 60 cents. It is also available for three female voices or for four-part mixed voices at 15 cents a copy. Emphasize the rhythm of a lullaby. Have the melody memorized through singing as well as listening to the violin version.

The music and text of *It Was a Lover* with the dialogue that precedes and follows is given in *Music in Many Lands* (Silver, Burdett Co.), p. 10. *Spring Greeting* may also be found in *Music in Many Lands*, p. 33. Emphasize the feeling of gladness to which the rhythm [p. —] strongly contributes.

Schubert Songs. Two are included in the Schubert *Twenty-four Favorite Songs* (Schirmer Library, No. 350), price 60 cents. *Sea Calm* may be purchased separately (30 cents) or in a piano transcription by Liszt. In the boat song, call attention to the rhythm suggestive of the rise and fall of oars or waves. In *Sea Calm* bring out the dread engendered by the brooding sea. The text quoted is from the *Second Album of Schubert Songs*, published by G. Schirmer.

The complete score of *Faust* with piano accompaniment is available from any standard publisher, price $2.00. There are many piano arrangements which include the closing trio.

*Now Let Us to the Bagpipe's Sound.*—This is the concluding song of the *Peasant's Cantata*, published by Paterson Publications, price $1.25.

*Let Me Weep.*—Available as a vocal solo, price 40 cents, or in certain collections of Handel's songs. Stress the sarabande rhythm utilizing *Juanita.* If not already familiar, teach the song which is to be found in *Our Music in Song and Story*, p. 267.

*Pastoral Symphony.*—The *Christmas Oratorio*, of which the *Symphony* opens the second part, is available with piano accompaniment from G. Schirmer for $1.25.

*Allegretto* from *First Symphony.*—On record V6657 an outline of the themes with piano illustrations is given.

*Theme* from *Finale.*—The text here given is used by permission from *Music of Many Lands and Peoples*, p. 135 (Silver, Burdett Company).

*Andante Cantabile.*—This may be secured separately in piano arrangement or as a part of the piano arrangement of the whole symphony. A very simple version is given in *Fragments from*

*Famous Symphonies.* Arranged by William Barnes. Presser & Co., 75 cents.

*Serenade in D Major.*—Not available for piano solo. After writing for the three instruments mentioned, Beethoven rearranged the *Serenade* the following year for piano and violin or flute.

The *Scheherazade Suite* has been arranged for piano and is published by Schirmer (Library 1348), price $2.00.

*The Cat and the Mouse* is published by Durand & Co., Paris, as *Scherzo humoristique*—"Le chat et la Souris," price 90 cents.

*Capering Kittens* and *Monkey Shines* are from *Twenty Animal Pictures,* for piano, published by Carl Fischer, price $1.25.

*Girl With the Flaxen Hair.*—This and the three succeding numbers by Debussy are to be found in the first volume of *Preludes* published by Durand & Co., Paris, price $4.00. Let the children enjoy these as tone pictures without any attempt at analysis. Each should interpret such music in his own way. For comparison, follow the playing of this record with a dance.

*Prelude,* Op. 28, No. 20, is published for piano solo (30 cents) or in the volume of Chopin *Preludes and Rondos.*

*Nocturne,* Op. 15, No. 2, in F Sharp Major is published for piano solo (30 cents) or in the volume of Chopin *Nocturnes,* price $1.25.

*Etude,* Op. 25, No. 9, is published for piano solo (30 cents) or in volume of Chopin *Etudes,* 75 cents.

*Choral* from *Nocture,* Op. 37, No. 1, in G Minor is published for piano solo (30 cents) or in the volume of *Nocturnes.*

*Rhapsody,* Op. 79, No. 2, in G Minor is published by G. Schirmer for piano solo, price 50 cents.

*Intermezzo,* Op. 117, No. 2, is included in *Three Intermezzi,* Op. 117. Edition Wood. Price 75 cents.

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Below are listed some volumes which may be helpful to teachers desiring more material. The volumes marked with a star are adapted to children's reading and would make desirable accessions to school libraries.

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## POPULAR SONG AND DANCE COLLECTIONS

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